

THE ART-UNION.



LONDON, JULY 1, 1846.

THE APPLICATION OF
THE TALBOTYPE.

IN comparing the Talbotype with the Daguerrotype, it is obvious that, while both are equal in fidelity, the former offers much greater facilities of transmission and execution, is less cumbrous in its machinery, and equally certain in its operations. There is no reason to fear that either invention will supersede the labours of the artist; in spite of all the optical and chemical aid we can afford him, the Sun will continue to be a very bad painter, too literal in his details, and at the same time too false in his proportions. But solar pictures afford valuable materials on which the artist can work; suggestive sketches are necessary before he determines on the completion of a great picture, and literal transcripts afford him an opportunity for revising first impressions and correcting hasty observation by mature reflection. As aids to memory we believe that Talbotypes may become of the highest value to travelling artists; they will save him the trouble of making hasty and imperfect sketches, and they will prevent the vexation subsequently arising from the omission of some bit of detail which he finds absent from his sketch, though present in his memory. No mechanical or chemical means can ever be found to supersede the necessity of the exercise of genius; mind must always be necessary to harmonize and to combine, if not to create; and the true view of the invention under our consideration is, that it increases the facilities and resources of Art, without at all checking its exercise. The Daguerrotype portrait is nowhere received as a substitute for the artist's portrait; but it has been practically found to facilitate the production of the latter by giving to the artist what we may call an analytical display of the features—a kind of skeleton map, which saves him some rough work, and sets him free to supply the deficiencies in truth, in life, and in spirit. Such aids are not to be despised; the greatest inventors in every art and science have been the most sedulous in searching for mechanical facilities of execution; because every moment saved from what is merely mechanical is so much gained for what is purely intellectual. We recommend the Talbotype to artists, not as a substitute for their pencil, but as an aid in the use of the pencil; not to supersede the sketching-book, but to add to the richness of its contents; not to check the play of fancy, but to supply fancy with new starting-points for fresh excursions; not to limit imagination, but to afford the basis on which the imaginative power may erect its creations. We may confidently appeal to most artists for the truth of the assertion, that—when they come to develop a finished picture from the most elaborate of their sketches—they are often haunted by an uneasy consciousness that some petty detail or other was left unnoticed at the moment, of which they possess but a vague recollection, though they have a keen and vivid sense of its effects. Instead, then, of viewing the Talbotype with distrust, we think they should view it as a faithful assistant, ready to aid their studies and facilitate their labours, but without the slightest chance of ever coming into competition with either.

But there are cases in which fidelity of transcript is of greater value than artistic excellence. Take for instance the books of patterns sent round by various modellers and manufacturers. Their

customers want faithful rather than artistic delineations of objects; and, sooth to say, the outlines which they transmit are too frequently neither the one nor the other. The Talbotype would at least ensure fidelity of detail without any sacrifice of the general character of the design, and we trust to see it very extensively used for this important purpose. It is rarely that the copies taken by artists of architectural or other monuments contain sufficient information for the guidance of the working modeller: for the artist and the modeller differ in the importance they attribute to different details. Hence we scarcely know any instance of a good copy of an ornament being reproduced from a sketch: the modeller is cramped just where he most requires freedom, and left without direction at the point where he most sensibly feels the want of guidance. Now, the Talbotype remedies both deficiencies: it gives him all the details in the most minute perfection, and enables him to determine by what variation of these details the general effect may be strengthened and improved. We believe that Talbotypes would be found in many instances preferable to casts; but at all events they could be obtained where casts are unobtainable, as in copying parts of edifices, and in the tracery of minute architectural details. But the Talbotype can be used by those who have not been professionally trained as artists and designers. A very brief course of instruction will enable any one to use the apparatus who has the free exercise of his eyes and fingers. Materials for Art may therefore be collected for the artist by every one who visits a remarkable spot, an unknown locality, or a striking object. Painters are not in the present day the most enterprising of travellers; we have had few artists visiting the ruins of Babylon or the wilds of Australia; but sun-pictures obtained from thence would enable the artist to delineate such scenes as faithfully as if he had visited the spot; particularly as these sun-pictures would give him, or at least might give him, some dozen varieties of view from which to choose with far less labour than would have been required for a single and imperfect sketch. This is a hint worthy the consideration of some of our enterprising painters of panoramas; they might with great ease have Talbotype purveyors in every part of the globe, and a very little practice would render them better jackals to the artistic lion than the superior class of animals he is now compelled to employ.

The apparatus used is so portable that it will not add much to a traveller's baggage, and we therefore hope that it will be henceforth an indispensable accompaniment to all striking expeditions. By taking sun-pictures of striking natural objects the explorer will be able to define his route with such accuracy as greatly to abbreviate the toils and diminish the dangers of those who may follow in his track. We have before us a pile of narratives of exploring expeditions into the interior of Australia, and we find that more than one-half of them are utterly worthless, from their very vague and indefinite account of the landmarks they name as directions for those who follow their route. The writers in the Australian papers complain very bitterly, and not unjustly, of this vagueness; they declare that it is of vast importance to have precise guidance to the spots where water may be found—

"Where'er the scorching sun is high
And the expected fount is dry."

Now, were Talbotypes taken of some of the most remarkable objects in the vicinity of the spots where water has been discovered, we should, ere long, have plans organized for a systematic exploration of Central Australia—a country which we believe to have before it the highest destiny of any English colony ever yet founded.

In the exploration of African rivers it has been found that some spots are fearfully infected by miasmata and malaria, while others at a little distance are safe and salubrious. Now, Talbotypes would obviously be better guides to these spots than the best written descriptions; and, had they been extensively brought into use, many valuable lives might have been saved, which were lost by anchoring at hazard in treacherous localities where death insidiously spread the invisible net of a pestilential atmosphere. We are informed that the Aztecs of ancient Mexico possessed maps of the roads through their empire, on which the prominent natural objects or edifices which marked the chief stations were rudely pictured, and that these

pictorial charts afforded better guidance than the more accurate surveys of the Spaniards. In our land of railways and locomotives, where a traveller ceases to exercise choice from the moment that he purchases a ticket, it is not easy to comprehend the difficulties and perplexities which beset a stranger when he has to select between several tracks all marked imperfectly, and some scarcely to be distinguished from the rest of the forest or prairie. But, if the surveyors who penetrate these districts made sun-pictures of the points of guidance, the proper track could never slip from memory. We have heard many of those who have been engaged in cutting logwood and mahogany complain that they have lost much time and money in recovering the direction to spots which they had selected in one season as favourable for their operations in the next. The marks they had made on trees and rocks were effaced either through accident or design, and they had no means of accurately recording the landmarks which Nature had supplied.

In marine surveying it would often be of the utmost value to have correct delineations of remarkable rocks and headlands. Such aids to navigation in seas rarely explored would often prove the means of safety to valuable life and property. This would be more especially the case in the Indian Archipelago, which seems likely to afford a new and lucrative field for the extension of British commerce. Pictorial indications of the places where pirates are accustomed to lurk, of objects that might serve to mark dangerous proximity to shoals or to hidden rocks, might easily be obtained by the Talbotype, and their value is too obvious to need further elucidation.

It is remarkable that whatever facilitates production tends to increase excellence of production. Textile fabrics have been wondrously improved since the introduction of the power-loom. It may appear romantic to hope that the recent discoveries of the applications to be made of the subtle agency of light would at all approach the wondrous results that have followed from the development of the powers of steam; but we are in the infancy of invention with sun-pictures, and no man can predict the results which may be obtained from a farther advance in the paths of discovery. We have merely suggested some out of the many valuable applications of the invention that have offered themselves to our mind, and we have probably omitted many others not less important. But we are anxious to impress upon our readers that the Talbotype must not be regarded as a mere philosophic toy; it is, in fact, an instrument of new power placed at the disposal of Ingenuity and of Art, and which, as in the case of the electrical machine and the galvanic trough, may be expected to suggest countless new applications and developments of its principle, as it becomes familiarized by use and experience.

In speaking of the application of the Talbotype to obtaining copies of foreign designs and other works of Art, we are anxious to guard ourselves against misapprehension. We do not intend to speak of such copies as substitutes for original invention. It is not likely that they will become so, for every nation that has once commenced a course of artistic discipline forms a standard for itself to which all foreign importations must be adapted. The Greeks borrowed from the Etrurians, and the Etrurians from the Greeks; but each race preserved its distinct nationality. Our designers will not have their invention cramped by a more extended acquaintance with foreign models; on the contrary, we believe that they will find hints and suggestions multiplying upon them, and that they will find every new style capable of being developed into an infinite variety of patterns. The value of the Talbotype is its perfect accuracy and precision; but for this very reason it will be found of no great value to the mere servile copyist. It preserves all the details, but it requires a fresh exercise of the plastic powers to restore to those details the thought that gave them life and the spirit that infused into them harmonious combination.

[We may take this opportunity of stating that the whole of the Talbotypes issued with the June Number of the ART-UNION were taken from the actual objects they represent; they were, strictly, copies from NATURE; in no case had a print been made use of for the purpose of transfer. It is needless to state that prints or drawings may be easily multiplied by this process; but Mr. Talbot, in selecting examples for our Journal, carefully omitted all specimens of that class—confining himself entirely to SUN-PICTURES FROM NATURE.]

LETTERS ON LANDSCAPE.

LETTER V.

To ———, Esquire, Denbighshire.

DEAR SIR.—The season of the year and the weather have at last roused me out of the painting-room. Six months' incessant application had brought me down very low, almost too low to start with anything like the spirits that used to flash up upon first rushing into the country. But the first few hours' bowling along a turnpike road, with fields of bean-flowers inundating the country with floods of rich perfume on one side, and tracts of grass falling beneath the sweeping strokes of the sturdy Berkshire labourer on the other, offers a state of things at such utter variance with the feverish and incessant commercial throbbing of our metropolis that it would be impossible not to yield at once to its health-promising influence; and I feel myself again.

It is a habit, and a bad one, with many professional and amateur painters, to devote evenings and impracticable days to "touching up," I call it knocking down—the naturalness at least of—their sketches. I shall spend some of this time in writing to you; therefore your fears, so flattering to me, that there may be a cessation of those letters, are in some measure groundless.

It is in the meantime gratifying to hear that "while I have been writing you have been painting." This is the "hacking away with the first instrument that comes to hand" which I would so strenuously urge. It is the doing this, while searching with the utmost avidity for fresh and improved motive and means, which carries the world. High motive, fresh and elastic impulse, and any means short of those which may be pronounced egregiously inefficient or disreputable, are capable of conducting, if not completing, first-rate works. The highest geniuses of all ages have worked with them, and have triumphed by them. Witness the abolition of the Roman gladiatorial games; the Reformation; the discovery of the new world; Negro emancipation; penny postage, and a thousand et ceteras, and amongst them the lives of the poets, the painters, and of the scientific.

As to the best disposal of a painter's time (it is quite exhilarating to find you really feeling yourself to be amongst the "painters"), I should say a landscape-painter would find, generally speaking, his time most profitably spent upon landscape during the early spring and the autumn; and during the summer and winter on torrent and coast scenes.

The principal reasons for this lie in the circumstance that coast scenes suffer little or no change from the varying seasons. The rocks, harbours, towns, shores, and sea may be studied as advantageously, as regards colour, in the winter and midsummer as at other times. But during the early spring and the autumn there are peculiarities, and beautiful ones, attaching to general landscape, which would make it a waste of time for a landscape-painter to remain on the shore. The pastoral regions, however, though beautiful to walk in, to ride or to drive in, during the summer months, do not certainly possess for the landscape-painter the charms which are universally accorded to them in the spring and autumn.

Landscape in the summer—midsummer—requires the presence of rare and impressive atmospheric phenomena, to dissipate that monotony which, painted ever so truly, hangs heavily on the too green face of landscape nature: while the tender, transparent, and infinitely varied state of the country in spring, and its highly-coloured appearance in autumn, render it eminently available for pictorial uses even without such phenomena.

Torrents may be painted also on very dull days, particularly those whose banks and rocky channels are of a deep colour. It may be said, perhaps, that they are to be better treated without than with sunshine. This, I fear, will be put down by our friends as another of my heresies, if you do not yourself join in the charge: but I must lie under it for a while, until an explanation be prepared.

Torrents, small falls, mill-tails, and mill-runs have some qualities about them not common to general landscape. They are generally close scenes; seldom have any distances of consequence; are generally accompanied by, and sometimes nearly wholly made up of, violent motion. This

circumstance, more than any other, most effectually separates them from general landscape; and without the imitation of this one paramount circumstance—motion—being realized, a torrent or single waterfall may be considered as not done. The circumstance, however, which I think may make it admissible for a landscape-painter to dispense with sunlight while studying torrents, is the very great brilliancy resulting from the close contact of the utmost brightness and darkness which a palette is capable of supplying: that is, the intense lightness of the most agitated passages in the water, and the all but unapproachable richness and depth of the mosses and wet rock, make up together a vivacity hardly second to sunshine, and upon which sunlight, as it can only be rendered in paint, is scarcely appreciable, if it do not produce confusion. This, however, is only meant to apply to the nearer portions of such scenes, as the power of imitating sunlight would increase in an exact ratio with the increase of distance; and large waterfalls at a considerable distance are as susceptible to a true imitation of sunlight as any other distant objects, from the very obvious reason that in the same proportion as detail and local colours fail, so increases the power of adding some other quality—say sunshine. You will find, on examining pictures, that those instances of the imitation of sunshine which may be pronounced the least mistakable occur in distance and middle-distance; and that, in studying Nature, your own most successful efforts will occur in the same places. How far this view of the subject may have influenced Claude—the greatest master of sunlight amongst the old men—cannot be said; but the greatest number of his landscapes have dark foregrounds and light skies and distances. Indeed, the light foreground is, I think, generally allowed to be a modern invention: if so obviously appropriate a treatment of some peculiar subjects, though merely on the score of a necessary variety, deserve the name of an invention.

I will, however, say no more on this subject: what has been already advanced has been done with the greatest diffidence, and a fear that you may, by possibility—from too much respect for my opinions—erect that into a rule which, in the hurry of an epistolary correspondence, may have been intended merely as a suggestion, and something to hold on by until a time when your own observations, repeated until they shall become convictions, will furnish you with stronger impulses, higher motives, objects, principles, rules, or whatever else you may like to feel or call them.

I cannot help feeling assured that our friends—that is, some of them—will at once call them rules, and say that rules are the fetters of genius, &c. &c.: as though it were possible to find anything upon the earth, in the sea, or in the heavens, that may be said to be independent of rules! Amongst those who are prone to argument, five out of six may be said to be more bent upon overcoming their antagonist than upon developing any great truth that the subject under discussion may contain; and particularly if such truth may have in it anything capable of overthrowing any particular and favourite theory. And full five out of six of those persons who are incapable of mastering the intricacy or complication of a question of Art would, I fear, be very much inclined to pronounce any attempt at placing its causes and effects, its principles or rules, in anything like a rational form, as so much sheer humbug; if they would not even assign the production, and certain and consistent reproduction, of great works to unassisted intuitive talent, genius, and inspiration.

I have before me now your first picture—a sunset, with a tolerably extensive landscape. I wish you had left out the landscape altogether, and painted the sky by itself, behind a wall or any other object which would have left it comparatively by itself.

You will at once guess my motive for this: if not, it is that under this circumstance you could have painted the sky more local still, and have learned by it a great deal more of what may be called the grammar of sky influences or appearances, than the present attempt can have given you an opportunity of.

I mean by the term "local," true; it is in general use amongst painters, and is as applicable to skies as more stationary objects. I intend it here to be taken as descriptive of the actual or identical state of colour, instead of that which may be only achievable, and, in your instance, that

which may be only attainable, under a great reserve of chromatic force, for the rendering a long distance, and after that a foreground.

To be more explicit, I mean to assert that the original of your sky and the original of your landscape cannot by any amount of genius, intuitive or not, backed by any amount of talent, tact, and perseverance, be painted throughout up to the scale of local truth; nor even up to that scale of local truth which you have attempted to render in the sky: for the local truths of the landscape part bear nothing like a proportion to those of your sky.

It will be a repetition of what I have already stated to say that the same scene on a dull day may be not only imitated or translated, but copied up to the scale of Nature herself. You will say that this would be a very uninteresting affair to attempt, and I acknowledge it very willingly, for it proves that there are some things desirable to do besides those only which may be done truly; and that "there are those who most innocently and at the same time most rationally sigh for the sunny side of earth." I am one of these myself; your present attempt proves you to be another; and we can easily make this admission without instituting too illiberal a distinction between what may be the visual pleasures of those whose calmer predilections all tend towards fogs and mists, and those who never so thoroughly live as when the burning day is dancing through their veins, and whose choicest reminiscences as regards Nature have been of those evening hours when

"Broad beams of fire athwart the sky
The sun in reckless joy was flinging;
Flouting the moon with revelry,
Who on his downward path went hymning
His night; with gentle fervour burning,
Her brightest cheek towards him turning."

It would be drawing too fine a line, perhaps, to say that this sunless-day painting is not Art; but in doing it there is so little done that it tempts the assertion. The means also being quite equal to the thing attempted, an ordinary amount of talent is capable of doing all that is requisite in the mere copying process to realize any particular scene in this particular state. If, therefore, it may not be allowable to say that it is not Art, I conceive it perfectly fair and consistent to say that it cannot be Fine Art any more than that doggerel is poetry.

Sun-pictures, conducted by coarse minds, may become obtrusive and overbearing; but sunless-day pictures, conducted by coarse minds, become grovelling and repulsive. A weak mind, again, is capable of working out by the copying process all the local truths and naturalness of the sunless day; but the imitation of sunlight in any of its states, from the "white heat" down to the red sunset, seldom falls within the powers of even the most excursive and vigorous intellect. In point of local truth the best instances amongst sun-pictures—whether by the old or modern masters—must be acknowledged by every one acquainted with Landscape Art, to fall infinitely short of the mere local truth and character of those works in which no great extent of sunlight has been attempted.

I have gone over the subject in this manner in order to place before you the true extent of the difficulty you have attempted; and it will at the same time take off the edge of any possible disappointment you may feel in your first picture: if I may not be somewhat influenced by a wish to prove by this work the truth of what I advanced in my former letters—a weakness you will very well know how, and feel every disposition, to look over.

You would have very justly to charge me with partiality if I were to omit here the opportunity of placing the sunless-day picture in its most advantageous position, after having assumed its lowest. Its peculiar and strong point consists in its admission of the character or local truth of all objects from the sky downwards. Added to this, and without the least necessity for abating the one for the opportunity of introducing the other, it is susceptible of the full amount of natural chiaroscuro (by which I mean, in contradistinction to actual light and shade)—that amount of local light and dark which are the natural external property of all the objects and colours throughout creation. And, to crown the whole with the quality which of all others most embellishes colour and chiaroscuro, it is capable of receiving all the beauties which result from a nice gradation from utmost opacity to utmost transparency.

I will not enlarge upon what may be done by fine taste and high purpose in pictures of this de-

scription, but merely allude to the subjects already suggested—the dark-bedded torrent, &c. &c., as some of those in which, from the occasional proximity of opaque light and transparent dark, a vivacity and impression may be attained only second to sunshine itself.

Now, the most satisfactory feeling connected with the projection of a picture of this class lies in the circumstance that upon the palette are spread the true and full representatives of these two last qualities of Nature, with her colour; and it may be said that they have merely to be removed from one surface (the palette), and placed upon another (the canvas), consistently with her LOCAL CHARACTER, and within the bounds of her GENERAL FORM, which must always come under the power of drawing. The one idealized and made to subserve to one undeviating and single expression by close and appropriate selection; and the other pronounced unequivocally by an intelligence of touch, manner, and characteristic general execution, texture, &c.

I am afraid that you will imagine I am always pulling away at the curb-rein; but, since you have now thrown yourself upon the embroilments as well as the fascinations of colour, I fear that you will not be easily brought back to the detailed outlines in which I was so anxious you should for the first year discipline yourself; and, in lieu of this, I am now equally solicitous that, instead of the glories of the western sky at eight p.m., you should devote your energies towards and in the neighbourhood of the north, from three hours before to three or four hours after midday.

I assure you that I urge this under the most sincere solicitude for your ultimate success. I urge it from a very dear-bought experience of my own, and a regret only commensurate with the character of the bargain; the sole advantage of which consists in my being able to say that—such as I am—I am a self-taught painter; and to which any old fox in the trade would reply, that I must have sown a great many wild oats.

I acknowledge to have been sowing these wild oats for full half the time I have been painting: for chance seldom throws a man upon the right road without a director. And I would urge, just within the bounds of offending a generous mind, that for the present you confine yourself to painting colourless light. You will by this means obtain a knowledge of, and a power over, painting the general local character of Nature that will never desert you, and be of the greatest use while engaged in attempts at imitating the various and glorious changes which Nature occasionally rings out upon this more general state of things.

I would even urge this mode of commencement upon a person who should be bent upon ultimately painting nothing but sunsets and sunrises.

And now, as you are fairly implicated in a sunset picture, for some few more remarks upon it.

I imagine that you have mistaken the position of some of the reds, as they appear to me to be placed where there could have been but yellows.

The aggregation of colour is from white, through yellow and red, into blue. Thus, in a sunset, the first density creates light yellow, the second yellow, the third orange, the fourth red, the fifth red purple, the sixth purple, the seventh blue purple, and the eighth blue.

This circumstance is one of those which never change. It is one of the regular verbs of Nature. If it change in degree, it never alters in principle; and a modification of the same state of things is frequently discoverable even at midday.

Thus, if the slightest tinge of red be discoverable in any part of a sky at noon, which there very frequently is, you may be sure that about the same amount may be discovered both of yellow and blue. I speak of the clouds, and not the blue space.

In this case—and Ruisdael has done it in his best pictures more faithfully and delicately than any one else—the highest lights on a cloud would be white, the next lowest lights yellowish, the next lowest reddish, the half shade gray, and the depths bluish. This would obtain on the solid cloud, and particularly on that state of cloud which should be short of the density of the cumulus.

The next range above this, whether cirrus or not, but particularly if cirrus, from its thinness, would be quite colourless, as regards the aggregation of colour by accumulating media; but, from its projection higher into the blue space, would inevitably be bluer, and not whiter, as may be often seen painted.

The same rule extends to light received on clouds in one part of a sky, through other clouds in another part of a sky; the colour aggrandising in an exact ratio with the gradual thickening of the mass through which the light has to travel before reaching the cloud to be coloured.

You very often, therefore, fancy you see moving over the surface of a mass of clouds, extending perhaps over 90 degrees of the whole sky, and all brilliantly lighted by a sun behind you, other small dark clouds. What keeps up the deception is the variety of colour in such mimic clouds; which are in reality nothing more than the half shadow of actual clouds moving between the lighted mass and the sun, which have their forms thrown upon the opposite mass of light, and with their forms the colour which the sunlight accumulates in passing through them: *i.e.*, yellowish in passing through their thin edges, reddish in passing through their thicker portions, and gray in passing through those parts which may be dense and thick enough to nearly obstruct the passage of light altogether.

Wouwermans appears to me to have been so much struck with the beauties of those chromatic phenomena resulting from the partial obstruction of light in passing through different thicknesses of colouring media that he has made it a most prominent feature in his sky-painting.

Whether he have carried the extension or exaggeration of this phenomena too far or not, will depend upon the oscillations in the taste of the different ages through which care and a love of the beautiful shall be able to transmit his elegant and refined productions. For myself, I cannot help imagining them of too ornamental a character. I particularly allude to those instances in which the upper portions of his day skies have all but the colour of the evening skies of some other men; and at least double the variety of those of Cuyp, who may be said to rank as the finest evening sky painter in the world. They certainly, like some of those of our own time, smack too much of the drawing-room and the artificial; and, to be truly relished, require the mind to be first lifted into a somewhat artificial state also—a state dependent upon a champagne dinner, two cups of coffee, the presence of fashion and beauty, three waltzes, the glitter of furniture, and the still higher glitter of the spirits from all those combined causes. One does not then stop to too closely criticise the works of the painters of the ornamental: light and colour obtained, and the means, however eccentric, are freely sanctioned.

I will in my next letter send you a diagram which will more clearly explain some of the laws by which sky appearances are governed; for, though some skies (those of and about noon) retain their colour for a sufficient length of time to allow of being easily studied, it is not the case with those of the morning and evening; and a grammar or groundwork of this sort will materially assist you.

I should imagine, from the depth and some other points in your sky which would result from such a process, that you had painted the blue and upper part of it first, and the coloured portion afterwards. Although there is a possibility of a very fine sky being produced in this manner, yet there are more chances against than for it. And in all cases of brilliant light, whether it be diffused through an evening sky or confined to a single cloud, but most particularly in morning and evening effects, I would strongly advise your commencing with the light and colour; driving it well up under that part which is to be blue. This will secure to you two good points—the utmost possible purity and brilliancy in the light, and a colour which, while you are painting the blue, will be continually breaking through it.

The clearness of this kind of sky is to be much enhanced by dead colouring, in a good stout gradation from light citrine under the blue to the purest white under the colour.

Never for a moment think of resorting to the old-fashioned and unnatural trick of attempting to unite the yellow of the evening horizon with the blue by means of an intervening red; but let the green occur in its obviously proper place, as it always does in Nature. The place for red would be below and not above the yellow, and in the denser of the coloured clouds. It may be worth remarking, that the green of an evening sky never becomes disagreeable but from the blue being too dark and pure.

You lament, and that very eloquently, the dark-

ness, instead of light, of your sky, and the want of sufficient material with which to complete the landscape. The answer to this should be, that you have wasted sufficient material in making your sky dark, which saved would be quite equal to the making out your landscape, while it would have left your sky light.

The most luminous sunsets in nature are those in which the greatest density of the clouds is not more than sufficient in their darkest parts to produce red.

There are some states of atmosphere in which this is continually occurring; and I would advise you to put off painting any more sunsets until you see one of this description. You will probably learn more by it than by one of a more complicated character; and, besides which, there is in painting this kind of sky less necessity for a sacrifice of the actual truths than in some others. The best mode of preparing material for painting these kind of skies, when two persons may be together, is for one to make a coloured study as rapidly as possible, and for the other to write down as rapidly as possible a minute description of it, so that what is missed by the one from the rapidity of the changes may be possibly secured by the other.

From two documents of this sort, and repeatedly done, a great deal may be achieved in sky painting; but there is necessary for this sort of work a great deal of what a collegian would call "cramming"; and you must recollect that, amongst the successful imitations of sunsets which you may have seen, some of them have only been able to come into existence after many years, and sometimes a whole life of this "cramming." And, for your comfort and encouragement, the folios of our best painters, if not full of, are rife with, the same kind of early mistakes as your first picture presents. I should be rather ashamed to send you the correct number of them which still remain in my own possession unburnt; but I hold in some kind of veneration everything which has been done under the eye of my only mistress, Nature.

You have on the left of your picture the broad breast of a retreating wood, in rather highly-coloured sunshine, with its side in shadow. The side in shadow is, I think, admirably done; but you seem to have used the same colour with which this shadow is painted in detailing the smaller forms of the lighted breast. This, I think, could not have been done from nature, as two or three circumstances would have caused them to appear of quite another complexion from that of the solid shadowed side.

First, the same light which illumines and colours the breast of the wood itself would shine through the single trees, and in some measure sprinkle with warm colour their shadowed sides. Then the light and colour which fall on those sides of the trees which are farthest from you, and out of sight, would from their proximity reflect strongly on those sides which are in shadow and in sight. This of itself would materially change the colour of those passages from that of the solid shadow of the dark side of the wood, and make it much warmer.

The following circumstances obtain in all instances of woods or single trees. If the light be colourless, the depth of shadow decreases in a regular gradation from the larger down to the smaller details; and, if the light be coloured, there is not only less distinction between the light and shadow of the smaller than there is between the larger details, but there is less distinction at the same time between the colour of the general light and the smaller details than there is between the general colour of the light and the larger details.

This will be sufficient to put you upon the right scent, and, that done, you will be able to run down in one morning before Nature a greater number of truths than I could bring before you in a whole quire of foolscap.

I will look over the outline of the subject you intend to paint, and send you, with it, some hints in my next.

You will detect some few repetitions in this letter: they can hardly be avoided, and I have thought it better to be tedious than useless.

And remain,

Yours, very truly obliged,

Aug. 10, 1846.

J. B. FINE.

CONTEMPORARY ART IN GERMANY.*

In the tone which modern German Art has assumed there is an exalted sentiment which has done more than simply arouse the attention of the other schools of Europe. It has been a precept inculcated in all modern schools, that the great end should at once be proceeded to; but the patient German students with whom the present movement originated went to the beginning of modern Art, and many of them have found such a charming simplicity and devotion in the ancient fathers that they have shown themselves content to remain with them. Of the results at which the German schools have arrived by such a course of study it is our purpose to afford a selected series, each example of which shall be characteristic of the style of one of the most eminent professors, and accompanied by a necessarily brief biographical notice. Much is continually said and written of the schools of Germany, but we believe that the real value of their efforts is not yet understood among us; nor are those impressions to be relied on which are received from such works as profess a deference to the same influences which have so manifestly operated in Germany. In the same manner we propose, hereafter, to notice the French and Belgian schools—affording from time to time engravings of the best productions of the most celebrated artists—and in this nothing shall be wanting to do justice to each school and its members respectively.

The second period of modern German Art may be said to have commenced in 1810, when Cornelius, the brothers Veit, Schadow, Schnorr, and others united their efforts to promote the reform. The works of these painters are a striking manifestation of the national sentiment which animated their country, and nearly all these artists were so fortunate as to return home and disseminate the elements of a new life.

The third period, that of 1830, presents a different character. Thorwaldsen and Overbeck were still at this time labouring together at Rome, and there are artists who work according to the precepts which they laid down; but the public taste, especially in painting, became by degrees favourable rather to works which displayed technical skill than to those in which is recognised the exalted essence of Art. To Carstens may be ascribed the origin of the movement, the results of which he did not live to see; but Thorwaldsen saw the ultimate operation of the principles which he had taught, for he was one of the great teachers to whom the schools of Germany are indebted—and he is claimed by them as belonging to themselves—and he identified himself with them, and made the history of Art in Germany his earnest study, having formed around him a collection of productions marking its progress and the development of its various phases. The description of the modern works which were in his possession at Rome would have formed a comprehensive history of the existing schools.

German Literature has effected much for German Art; but that distinctive character which the latter has acquired has no foundation in the former, but points directly to the Italian masters anterior to Raffaele; and we, of another school, recognise more than the Germans themselves, these influences in every department of their Art. The literary circle at Weimar essayed to prove that the spirit of the writings of the brothers Frederick and Augustus William Von Schlegel—of Tieck, Novalis, Wackenroder, and others—had brought about these revolutions; but the very animus of the Art declares a remoter origin, and is totally distinct from the conflicting propositions of those literary men who have turned their attention to the subject. And they themselves set the question at rest, for Tieck and Wackenroder admired Watteau, whose tastes accorded with their own, and Augustus William Schlegel admired Cignani on account of the subjects which he painted. If it came within our present purpose to examine at any length the

opinions and criticisms of these and other celebrated German writers, it could be most satisfactorily shown how little the present progress is indebted to them, for it was not with them an object to determine whether artists did or did not work upward, and in the spirit of a new epoch: for it was only when they learned what was in progress at Rome that their ideas took a new direction. It is, however, only just to say that the literati of Germany displayed an extraordinary zeal; but the tendency of this is questionable, inasmuch as by the manner in which they received the new ideas, it is known that they contributed to divert artists from the path which they had chosen; and it is certain that they have sometimes succeeded in introducing an undue mysticism which has impeded the development of that legitimate exaltation which constitutes the great end.

It may be said, generally speaking, that mere literary disquisition has rarely exercised a beneficial influence upon Art. We need go no further than that which we see at home to know that the artist understands nothing but the praise or the censure contained in any essay—the production of one who has not in some degree trodden the same path with himself. The unartistic writer speaks to him of an ideal far beyond the compass of his material; but one to whom the limit of Art is familiar addresses him in an intelligible tongue. On the subject more has been earnestly written in Germany than in any other country, but as much in proportion, as in any other country, has also been written in vain—for instances similar to the institution of the supremacy of Watteau and Cignani are common everywhere among those who affect to dictate to the painter and the sculptor, who have nothing to expect from the rhapsodies of the ardent imaginations of poets and philosophers; and yet how exalted is the estimation entertained by the latter of the services which they could and ought to render to Art! It is necessary to have a knowledge of painting, to recognise what is called the "pure source" whence has emanated the present influence which has spread so extensively. We cannot discover at Munich or Düsseldorf, or elsewhere, the precepts of Ludwig Tieck, or Schlegel, or Wackenroder; but we can read of Perugino, Masaccio, Benozzo Gozzoli, Lippi, Ghiberti, and others antecedent to Raffaele. Three hundred years ago it was said that "Art received its soul from poets and philosophers, while to the painter it was only indebted for its body." If this assertion be limited to the mere relations of life—its truth is admissible so far, but no farther. When Raffaele united in the *stans* poetry and political allusion, science and sacred music, it must be conceded that the idea did not originate with him; but again, the value of these works does not consist in the idea, but in the manner in which it has been realized. The same may be said of the 'Psyche' of the Farnesina—the fable was communicated to the "divine master," but the charm which he has given to the work is purely his own. But, in order to understand the real merits of the claims of the literary circles of Germany, it is only necessary to consider the character of the current period, and to compare it with what has been written. It will then at once be seen that the incident of history, the figure of poetry, and the aspiration of philosophy are essentially historical, poetical, and philosophical—and that the high qualities of Art are its own, and stand prominently forth in their own relief.

We have said that the movement had Carstens as the soul of its first period—we allude to the exhibition of his works which took place at Rome in 1796—a series of productions which excited the admiration of the Italians.

In speaking of the present condition of the German school, we have already described it as having originated in what historians would call a treason, which, gaining power, was at length considered no longer as such, but became the dominant influence. In 1809, Overbeck proceeded to Rome, having with other young men (*studiosi rerum notarum*), as Vogel of Zurich, Pforr of Frankfurt, and others, been expelled from the Academy of Vienna, because they persisted in working from the life in a manner contrary to the precepts of their masters (Weil sie das Studium der Natur-modelle auf eine dem Sinne der damaligen Lehrer ganz entgegen gesetzter Weise trieben). Students who like those named sought

to penetrate Nature in order to give a new and more severe truth to their works were pronounced incorrigibly rebellious. Of the students who yielded to this direction, Pforr died, Vogel and Wintergust returned into Germany, and Overbeck would have been alone, had not Cornelius and Schadow soon afterwards arrived at Rome. Cornelius had already acquired some reputation from his works from Faust. Regarding his position with respect to the school—that of Düsseldorf—which he had entered, he had been expelled from it under the same circumstances as Overbeck from that of Vienna. His first works at Rome were from the Nibelungen—a set of drawings—which having completed, he was commissioned to paint a large picture. He was commissioned by M. Bartholdi, to paint in fresco two scenes from the life of Joseph—these were 'The Explanation of the Dream,' and 'The Recognition of Joseph by his Brethren;' the latter of which is one of the best works of the master. These artists were joined by Schadow, and afterwards, in 1816, by Veit of Berlin, who painted also, in the Salle Bartholdi, 'Joseph and Potiphar's Wife,' and 'The Seven Years of Abundance.' These were followed by Schnorr, Wach, Henri Hess, Begasse of Cologne, and others, who have all distinguished themselves more or less: firstly, by their superior powers, and again by the enthusiasm and (what Homer, speaking of one of his heroes, calls) the "unwearied fire" by which they have been animated in the pursuit of knowledge.

The new generation of artists treading in the steps of those who have been the pioneers of the movement, and whose merit is justly acknowledged, have enjoyed immense advantages over those who have preceded them. It will henceforward be less difficult for the bulk of the profession to adopt the earnest feeling of the earlier masters, the devotion of those great men having opened to them the ways and means, and revolutionized the taste of their country in favour of the "new-old style." That whereon they have the most reason to felicitate themselves is, that their physical and mental powers have not been exhausted in useless essays—that they have not suffered the chagrin of discountenance or the discouragement of partial success: for of the many—how few were there who dared to protest and secede in the manner of Overbeck, who preferred communion with the ancient fathers to the superficialities of the professors! Thus the rising artists do not experience that opposition against which their elders had to contend—an opposition maintained not only by the public, but also strenuously by the great mass of those who subscribed to the course of tuition in the old academies, and continued to practise their art according to its principles. The results of all this are to be recognised in the different associations instituted with a view to the progress of Art, and consisting of members of those classes most distinguished by education and intellectual culture. Yet it is difficult to determine, if, even in Germany, painting will become, as anciently, a popular necessity—if it will again rise to its ancient consideration in the religious sentiment of the people. This, we say, cannot be determined; but it is easy to foresee a state of cultivation of such a degree, that the charm of Art will become an enjoyment generally sought in some shape by even the masses of civilized populations; and this disposition would give to it a character of universality unknown in earlier times. The present period, moreover, is distinguished from the medieval, inasmuch as there is patronage for the development of genius in whatever department it may proclaim itself: thus, in the earlier schools of Italy, we find artists excelling in arabesque and other kinds of ornamentation, whose practice was limited by the tastes of the times; but, had these men existed in our own times, one had been a famous animal-painter, another celebrated for flowers and still-life, another had enjoyed a high reputation as a painter or modeller of grotesques, and others had earned distinction according to the peculiar bent of each, their works being not merely auxiliary and dependent, but principal. The Art of any period must respond to the pressure of the time; we cannot, therefore, be surprised that, as it was left in Italy by Giotto, so it remained with little change during centuries. If a like stagnation existed at present, this had been a much greater marvel than the revolution of which we are speaking.

* Besides these woodcuts we are enabled to give a lithograph by Tompkins (executed by him especially for the ART-UNION), after a picture by Riedel, a German artist of high reputation, now, or recently, resident at Rome. The original is in the collection at Munich, and is one of the modern works which have been lithographed in the most excellent series we described in a late number.

THE LITHOGRAPHIC PRINT WHICH ACCOMPANIES THIS ARTICLE IS FROM RIEDEL'S PICTURE OF 'JUDITH.'



Painted by Riedel.

Drawn on Stone by J.T. Templeton.

Judith.

Printed on India Paper 2/6

Printed by M. & N. Harcourt

PUBLISHED EXCLUSIVELY IN THE ART UNION JOURNAL.

It was, of course, some years after the secession of the students from the German schools, before the profound truth of their principles began to be acknowledged. In 1820 the regeneration was declared at Rome; but it was not then understood with what rapidity it would progress. It is curious to look back upon its first advances. The first frescoes were commissioned by Mendelson Bartholdi, the Prussian Consul, and the artists who were charged with these works were, as we have already stated, Overbeck, Cornelius, Schadow, and Veit; and it is unquestionable that the subsequent fame of these artists, and the subsequent reputation of painting in fresco, depended, in a very great measure, on the manner in which those works were executed. Canova gave the second commission to Veit, who, in fulfilment thereof, executed several frescoes. This example was followed by the Marchese Massimi, whose villa was enriched by the works of Koch, Overbeck, Cornelius, Fuhrich, and Schnorr; and thus it was that the sacred fire was kindled at Rome, which now burns with such purity at Munich, Düsseldorf, &c.

The literary men of Germany laboured earnestly in what they conceived to be the true cause of art; it is, therefore, more singular that none of them should have identified themselves with the revolution. Göthe took a part in the discussions on the subject of the art of his time, but he showed no sympathy with the direction given to it by the labours of Carstens, Thorwaldsen, Cornelius, and the German painters who resorted to Rome at the commencement of the present century. Among his most important works are his "Propylæen," "Von Deutscher Art und Kunst," in which Möser and Herder took a part; "Ueber Kunst und Alterthum;" "Farbendehre," &c. in all or any of which there is but little really available

It will be understood that the order of the cuts has no reference to the degrees of excellence of the artists in relation with each other. The first cut upon the first page of this article is, "Joseph interpreting Pharaoh's Dream," painted by CORNELIUS. In this admirable composition may be recognized that principle by which this great artist has been governed in all his works. "Ich verachte," he says, "jedes Machwerk und erkenne nicht als Kunst an, was nicht lebt. Aber die Grade des Lebens in der Kunst sind so unendlich als die der Natur selbst und wenn ich das geringste Leben mit Zärtlichkeit lieben kann so werde ich darum nicht irre an der höchsten vollendetsten Anforderung menschlichen Kunstvermögens," &c. I despise all executive trick, and acknowledge nothing as art that is without life, and if I love with tenderness life in its least considerable degree (the Flemish and Dutch schools), I am not to be misled on that account, with respect to the most exalted pretension of human art," &c.

The second on the first page is a charming composition, well known from the print—the Saint Catherine—of HENRI MUCKE; an oil picture, the property of Herr Wagner, the distinguished patron of art. The work is so faithfully presented in the little cut, that we have nothing to add by way of description. The picture is celebrated, and worthy to accompany the best of its class. The artist belongs exclusively to the school of Schadow. His first works, "Narcissus," "Saint Genevieve," "Eginhardt and Emma," although remarkable for their brilliancy of colour, did not, perhaps, announce the talent which appeared in subsequent works, and especially in the frescoes which he executed at the castle of the Count of Spee at Heltorf, near Düsseldorf. The subject of these works were, "The Submission of the Milanese," and "Henry the Lion vanquished by Barbarossa." The latter may be defective in composition, but, as to style and expression, it has nothing to apprehend from the severest criticism. With respect to colour few frescoes are comparable with it; those by Pinturicchio, in the cathedral of Sienna, are nearest, although these are not pure fresco. As the whole of the compositions at the castle at Heltorf are by artists whom we have at present occasion to mention, it may not be uninteresting to give the subjects and the names of the painters. STURMER, of Berlin, a pupil of Cornelius, commenced, in 1825, the first picture, "The Reconciliation of the Emperor Frederick;" "Barbarossa with Pope Alexander at Venice;" "The Battle of Iconium," was painted by Lessing, by whom also was executed "The Capture of Iconium," and "The Death of the Emperor."

to the artist, and positively nothing of that precience which was attributed to Göthe by others, or which he arrogated to himself. In Ludwig Tieck's, "Herzensergussungen eines kunstliebenden Klosterbruders, 1797," (Heart-effusions of an art-loving brother of the cloister), the times have much changed, as we have shown, but the art which Tieck loved fell far short of the lengths to which it has been carried,—in short, he understood it not in the direction which it has taken. Again, in his really profound work, "Phantasien über die Kunst für die Freunde der Kunst" (Excursive Ideas upon Art for the Friends of Art), there is little that is really practicable; it serves, however, to show how little the merely abstract or philosophical writer can assist the artist. Schiller contributed "Ueber die Grenzen beim Gebrauch Schöner Formen" (On the Limit of the Employment of Beautiful Forms), which is nearly altogether irreducible to practice, although containing much that is collaterally valuable. Since the appearance of the "Ästhetische Versuche" of Humboldt, sometime about the beginning of the present century, much has been written in the same vein, but clearly without anything like a practicability of one tenth of these abstruse propositions. Hirt was a man of extensive knowledge, but assuredly the dictatorship of taste which he assumed so exclusively to himself at Berlin, was founded upon mere pretension. It is the acknowledged inapplicability of the productions of so many great men that has excited the practical artists of Germany to instruct by their writings the art-loving public of their nation. The essays of Ernst Förster (Kunstblatt), the works of Kügler, and of many

others, are produced under views of art very different from the vein with which are written the theses to which attach the great names that we have mentioned. It cannot be doubted that the circle at Weimar has benefited art by calling to it the attention of those who really had the power of serving the cause. They expressed in their own more elegant phraseology the ancient proverbs and maxims of the art; but from this the artist derived no new view, and the analysis served to show him that he had been only served with a *bis coctum* of old material. They agreed in the principle that art should unite different parts into a form adjusted by certain rules of taste—as a thing dwelling only upon exterior forms; and nothing more directly proves this leaning than the unjust and bitter attacks which they directed against the principle—that art can only have an existence according to the spirit of its time. Göthe was opposed to the accepted impersonations of "Christian" art; he would have had the Apostles replaced by a cycle of Christian figures, and he would have selected these in a manner to show that he was until the last hour of his life pre-occupied with the idea, that art could only gain by being withdrawn from the realities on which it now reposes, in order to be transplanted into the world more dear to the great poet—that is, of sentimental but utterly superficial theory. The conclusions of an extensive erudition, and of long and profound reflection are altogether unintelligible to men who pursue by other ways and means another course of study, the key of which the self-elected preceptors do not possess. The rewards proposed by Göthe, and the frequently bitter criticisms which he put forth, all failed of the intended effect.



The first cut on the second page is after a work by Lessing. "The Death of Frederick the Second." Lessing is one of the best pupils of Schadow; his works are extremely popular, none of them showing less power than is seen in this composition. The influence of the works of Lessing is manifest in the rising school of landscape painting, his colour and manner especially being much imitated. The poetry of Uhland has supplied him the subjects of many of his best pictures—one of these, and a work well known in this country through the excellent lithograph is, "A King and a Queen Mourning," and, curiously enough, the head of the king was painted from Schadow. It is at Düsseldorf the best works of Lessing are to be seen. His drawings afford a more just idea of his merit than the small number of oil pictures he has hitherto painted. Among the remarkable crayon drawings of this artist are, "Huss defending himself before his Judges," "The Fanatic Preaching in a Wood," "The Death of Frederick the Second" was originally only a crayon drawing, the property of Herr Frenkel, the banker, but Lessing has painted it of a large size, and these admirable works show such power that it is much to be regretted it should be employed in any other style. Lessing was born at Wartenberg in Silesia, in 1808, and is grand nephew of the poet of the same name.

The second cut on the second page is a composition by Steinle, from the 16th verse of the 34th chapter of Ezekiel, "I will seek that which was lost, and bring again that which was driven away, and will bind up that which was broken," &c. Steinle was born at Vienna, and with Kupelwieser and Führich, shares distinction as a religious painter. Indeed, the example we present of this artist, is a work of the most perfect originality, and imbued with the most profound religious sentiment. About the year 1828 Steinle went to Rome, where he remained until 1834, and where he attached himself to Overbeck. At Rome he painted a "Descent from the Cross," "Saint Alphonso of Liguori," and other works. One of his most remarkable productions, for invention and composition, is a history of Saint Mary the Egyptian, in the manner of the works of Giotto, in the Campo Santo. After his return to Vienna, he painted "Nathan and David," "Jacob and the Angel"—but above all a "Saint Luke painting the Mother of God"—a work of a most sublime character. The high position which Steinle occupies in the opinion of the artists of Germany, has been much augmented by the "Seven Works of Charity," which he has painted in fresco, in a church near Frankfurt. Steinle composes and paints with facility, and his colour is harmonious, as is seen in the picture of St. Luke, in the possession of Mademoiselle Linder, of Berlin.

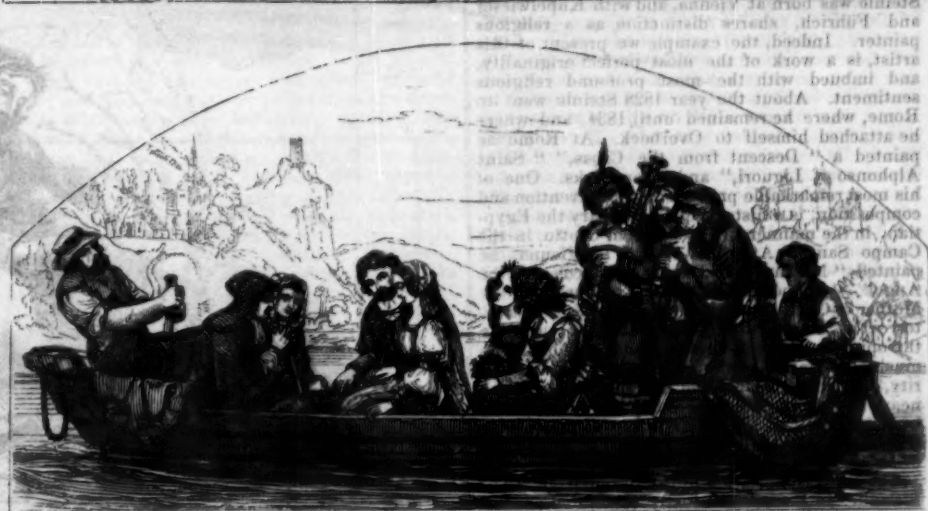
The third composition in the second page, "The Israelites in Exile," is a justly celebrated production of BENDEMAN, which has acquired for this artist a European reputation. Bendeman is the son of a wealthy banker of Berlin; and it will therefore be understood that he has enjoyed the benefit of an education such as has fallen to the lot of very few of the most distinguished members of the profession. "The Israelites in Exile" was the best picture of its year, and would, however surrounded by works of the highest character, worthily support its claim to rank among those of the highest class. The talent of Bendeman is of a very high order, and is exercised in a sphere well fitted for its development. Bendeman has been reproached for an alleged attempt at imitation of Michael Angelo—but an accusation of this kind can by no means be entertained, because, in the works of every artist, there may be instituted comparisons to the works of others. The lofty purpose of Bendeman, and his manner of realisation, might easily produce a reminiscence of Michael Angelo—but under any view of the circumstance, we may doubt if even in the most flourishing period of art, any painter could, at the age of twenty-one years, have produced such a picture as the "Jews in Captivity." This picture was purchased by the Society of Arts of the Rhenish Province, and is now in the Museum at Cologne—it was painted at Düsseldorf, in 1832. Another highly interesting picture by this artist represents two maidens at a well—this work is also well known by the engraving from it; his celebrated picture of "Jeremiah among the Ruins of Babylon" was commissioned by the King, and has become the property of the Prince Royal.



The first cut in the third page is from "The Pilgrims in the Desert," by HERMANN STILKE, of Berlin. This beautiful work was the attractive picture of the Berlin exhibition of the year 1834. Stilke commenced his studies in the Academy of Berlin, after which he was admitted into the atelier of the Professor Kolbe, and subsequently assisted in the ornamentation of the Glyptothek, under Cornelius. He afterwards painted at Munich the Coronation of Louis of Bavaria; and, at Berlin, a Saint George destroying the Dragon. At Coblenz he painted, in the Hall of the Assize Court, his well-known "Last Judgment"—a famous work. The example we are enabled to give of this painter is one of the best that could be selected; for his class of subject is principally derived from the histories of the Crusades. It is unnecessary to describe the composition, which so painfully details the sufferings of the Pilgrims who are dying in the desert for want of water. The powers of the painter are happily adapted to this style of subject, and so diligently has he studied the period that no other artist can present its proprieties with such fidelity. Stilke is always esteemed one of the most distinguished painters of the Düsseldorf school, and such are his temperament and love of art that there is no apprehension of a lack of deep interest in anything that he may produce. One of the works by which he was most extensively known, is his picture of the "Three Crusaders on Picket." The composition shows three soldiers of the cross on duty in sight of Jerusalem—it is an admirable composition, abounding in exquisite sentiment.

The second subject in the third page, "The Betrothed Lovers proceeding to Church," is by a young artist named LICHTENBERGER, a pupil of Bendeman. The picture was recently exhibited at Dresden, where it excited universal admiration; such, indeed, was the interest it excited in the artist, that he was sent to Rome; whence there is every reason to believe he will return to show himself worthy of his master. The cut we give of this work is reduced from a beautifully executed lithograph, in which the sentiment of the picture is, of course, shown in a manner impracticable in a vignette. The party may be supposed to be ferried across the Rhine. The figures seated in the centre—the betrothed—are treated with infinite sweetness and simplicity, and the heartfelt content of the old people is expressed with masterly feeling. The musicians are original and striking figures, and they alone, as a group, display conception and character of no ordinary kind. It is to be seen whether this artist will continue to practise genre in which he is so successful, or essay religious painting. In the composition and character of this picture, Lichtenberger has been more fortunate than we generally find young artists of other schools. But this is easily accounted for by that mutual aid which artists of the German school afford each other; hence we discover in the work more than the student's imitation of the master.

The third cut in the third page is, "The Discovery of Moses," by KOELER, being the second work of importance executed by this artist, and at a very early period of his career. Koeler was but a few years before the production of this picture occupied in a manner less worthy of his abilities; but, by the irresistible attraction of the beautiful in art, he has become one of its most ardent devotees. The experienced eye of the master of Düsseldorf academy discovered in him qualities of high promise, which he at once assisted to mature by advice and especial protection, inasmuch that his progress in the profession he had so felicitously adopted was unusually rapid. Schadow saw, with ample satisfaction, the progress of his pupil, who was afterwards admitted a member of the Academy of Düsseldorf, the reputation of which is augmented by the addition of his name. "The Discovery of Moses" is distinguished by much freshness of colour, and, as is shown in the cut, the figures, and their poses, are at once simple and graceful, and the features of every head have been painted in a manner admirably consonant with the general sentiment of the composition. The subject has been frequently selected by painters of all schools; it is, indeed, a theme most suggestive to art, and one in which failure is more difficult than success; the objects supplied by the text are beautiful women of several ages, and an infant in the earliest dawn of life, while the landscape may be made a powerful auxiliary to the picture.



The first cut upon the fourth page is a Madonna, by E. Deger, of the Düsseldorf school. This artist has distinguished himself for his fresco works; he was one of those commissioned by the Baron Von Fürstenberg Steinheim to ornament with fresco the church which that nobleman had built at Remagen, on the Rhine. The other artists were André Müller, Charles Müller, and Francis Ittenbach—the expenses of the enterprise were estimated at a hundred thousand crowns—and this is not the only commission of the kind which has been undertaken on the banks of the Rhine. Herr Bethmann-Holweg commissioned Steinfle to decorate the chapel of his chateau. Of the works executed for the Count Spee we have already spoken. Ernest Deger was born in 1800, at Brockenem, near Hildesheim—he is one of the Schadow school—and the Madonnas here given is an excellent example of his style of art, which is altogether religious. He painted, in 1831, an entombment, which is the property of Dumont Schauberg, the bookseller at Cologne. In 1832, he painted "Christ Bearing his Cross," which belongs to the Princess Frederica, at Düsseldorf—and Stübner, the artist, is proprietor of a picture by him—representing the "Virgin and the Infant Jesus." Deger and Stilke worked in the same studio at Düsseldorf—presenting a remarkable instance of those fraternities everywhere prevalent among German painters. They render mutual assistance and work upon the pictures of each other—as for instance, Deger painted in Stilke's picture of the "Flaming in the Desert," while the latter put, perhaps, a cloud into Deger's picture of the "Resurrection." Deger is remarkable for the suavity of disposition and evenness of temper—this was instanced particularly some time since, when Schadow was threatened with blindness, an affliction which, to such a man, had been worse than death—he was, however, consoled and fortified by Deger, in a manner which drew from him expressions of the deepest gratitude. Deger paints principally from the New Testament, and his Madonnas are among the best of the German school—a school nearly all the members of which naturally consider this the most favourite of their subjects.

The "Two Marys at the Tomb of the Saviour," the second cut on the fourth page, is one of the most exquisite works of PHILIP VEIT, of Frankfurt. The picture is extensively known by the excellent lithograph which has been executed from it. Veit was born at Berlin—in his mother's side, he is the grandson of the celebrated Moses Mendelssohn—his mother was twice married, the second time to the learned Frederick Schlegel, a circumstance which had its influence on the subsequent prospects of young Veit, whose education had been most carefully directed, as well before as after he entered upon his professional studies. He received at Dresden, under the Professor Matthaei his first instructions in painting—but these were interrupted by his entering the army as a volunteer when Europe was convulsed by the events of the late war. On resuming his studies, he proceeded to Rome and joined Overbeck, Cornelius, and Schadow. He executed two of the frescoes in the house of Herr Bartholdi, one of which may be considered one of the finest of these compositions—it is "The Years of Abundance"—the cartoon is in the Museum at Frankfurt. He painted after this in the long gallery of the Vatican, an allegorical figure representing "Religion Triumphant," which is esteemed one of his best productions. In the villa Massimo also he has painted subjects from Dante; and in the Church of the Trinity at Rome is to be seen his best altar piece, representing the "Assumption of the Virgin." After Veit was established at Frankfurt, he painted for the church of Bensheim, an altar-piece, the subject of which was Saint George; and when the new institute of the arts was founded he composed several cartoons for the decoration of the ceilings of the building. Veit also, for the same place, executed a shield of Achilles. His other works in the Institute are of a very high character, having afforded scope for the development of his power. In order to characterize the talent of Veit and his productions, it must be said that in his works he displays grandeur and a profound sentiment (which Cornelius especially admires); his execution is marked by a degree of softness—his colour is rather harmonious and delicate than vigorous; and generally his judgment and discretion are more prominent than lofty genius.



One great source of the success of the German artists in the new movement, is their unanimity and harmony. The school of Düsseldorf is the best example that can be offered of progress induced by sympathy and co-operation. Its character under Schadow is not so easy of description as that of Wach—a circumstance by no means unfavourable to the former, the advancement of which has been marked by phases of improvement distinctly pronounced from period to period. The relation between Schadow and his pupils—and again among the latter as a body, and individuals of them was rather that of a natural and affectionate fraternity, than the simple relations existing between men associated for a common purpose, but with ulterior views of individual interest. The master generally acknowledged the merits of his pupils, and expressed with real feeling the satisfaction he felt at every worthy result of their studies and earnest exertions. Many of the pupils of Schadow who felt the natural desire of independent exertion, or were called to Berlin, or elsewhere feel, compelled to return to their master. It frequently occurred that one or other of these young men complained that they were too much left to their own resources. On these occa-

sions, the reply of Schadow was, that they had no longer need of his counsel; but his plea was generally vain, being obliged in most cases to supply by his countenance and advice, that which they conceived to be wanting to their works. The school of Düsseldorf is upon one point distinct from all others, ancient and modern. It is free from everything like envy and self-sufficiency—while at Berlin criticism is of that kind which is useless both to the public and the artist, as consisting chiefly of tirade against error and misconception—without signaling that which is worthy of praise. If the school of Schadow be considered as a whole, it will be found to have presented more than any other—the character of the *beau idéal* of a school of art, and not merely of a class of painters, who have studied according to a certain set of fixed principles—to those familiar with the productions of this school, it must be evident that the master has studied the capabilities of each pupil, and directed his powers in that particular department most suited to their development. Assuredly, most of the valuable distinctions marking this school are due to the moderation of the master, his influence over his pupils, and the relations existing between the pupils themselves. Much benefit has also arisen from the ascendancy of Lessing, of whose style we have already spoken. The colour of this school is rather harmonious than brilliant; indeed frequently what is termed by the Italian painters *sfumato*. Their works exhibit depth of sentiment more frequently than power or grandeur—but when they do show the latter qualities, it is without theatrical exaggeration and display. They follow nature rather than the antique—their industry cannot be questioned—nor can they with truth be charged with presumption. Their usual cast of sentiment is of a melancholy character—in short, they are poets who seek to inspire the purest sentiment; and who, in the midst of the trials of prosperity and success, are

yet constant to the principles to which they owe their distinction among the schools of their country. It will be seen here, that although we have not dealt with distinctions of execution, differences of colour, and other technicalities, we have been addressing ourselves to artists, but in language intelligible also to the lover of art. We have instanced the school of Düsseldorf rather for the qualities which distinguish it as a unanimous association of artists, than as professing anything distinct from general character of German art. We give conscientiously every merit to German art, which we would gladly in its industry, earnestness, and intensity, see operate upon our own as a corrective, but not as a precedent, to be blindly followed because our own school possesses a newness and freshness in many of its departments, which constitute the essence of that originality which elevates a school into a proverb of excellence. We have not been educated to religious art—but wherein our artists have educated themselves they stand prominently forward. We purpose, in a future number of the *Art-Union*, to give further examples of the German schools, upon which occasion our remarks and brief—but we trust interesting—notes will be resumed.

PEN AND INK SKETCHES.

By Mrs. S. C. HALLIDAY.

No. IV.—FAIRY STRUCK!

It is no easy matter for an English artist to satisfy a native of Ireland, well acquainted with the moral and external features of her native country—by his delineation of the picturesque, either of landscape or character, which renders "Green Erin" so valuable to the painter; and certainly no country has suffered so many injuries from persons pretending to describe it upon canvas. There are numerous sketchers of Irish character who never crossed the Channel—and, while landscape-painters have put trees where they never grew, and introduced "bits of colour" and "effects" that never existed, others have insulted Ireland by depicting its inhabitants in the depths of degradation, squalor, or outrage. Failing, from their own incapacity, to depict the peculiar softness of the women, or the energy of the men, they dress them both in rags; surround them with pigs; distort their fair-proportioned limbs; exhibit those who have, during the last six years, been the most temperate people under heaven, as in a state of perpetual intoxication; and palm their vile and revolting caricatures upon the English as illustrations of Irish character! Let those who have only looked at the Irish nation through the medium of the monthly publications which, however clever, are anything but true, compare them with the drawings of Mr. Topham and the paintings of Mr. Goodall, and note the difference. I confess, while examining these gentlemen's productions, I have felt myself back in my own country; although the din of London was ringing in my ears, they transported me among the hills, beside the rippling brooks or wilder waterfall; if there is but an inch of landscape to localize the figure, it is true—faithful beyond dispute; the moist tone of the atmosphere, the dewy richness of the grass—the reality of the cabins—are there; and the men, women, and children are there to the life; the half-sleepy habit—rushing at once into energy and activity when excited; the watchful affection, the earnest devotion, so simple, so real—all are there, as they are. These gentlemen have taken not the very best, nor yet the worst—they depict the average appearance of the people; they might have idealized, as Wilkie did, or they might have degraded them, as Mr. This or Mr. That, in certain periodicals, delight to do; but they have done neither; it is refreshing to see such productions on the walls of our Exhibition-rooms.

One of the most interesting to me of all the pictures of the class to which I refer, is that by Mr. Goodall, recently at the British Institution—called 'FAIRY STRUCK,' which illustrates the Irish superstition, that a fine healthy child has been "struck" by a "fairy arrow or elfhead," and will never live beyond the next Midsummer-day. The tale is exquisitely told; the child's mind, under the influence of "the stroke," has developed rapidly, and, in proportion as the body wasted, the perceptions of "the doomed" have been quickened: it has grown (as the people about it would say) "crabbed;" and you frequently, in Ireland, hear the observation, "That child's not right; it will come to no good—it's so crabbed;" people seldom like to say directly that "the child is fairy-struck," but the words "it's not right" signify as much; the mother knows that her dear one must be taken from her: she has done her best; she has passed it nine times between the fore legs of a white donkey; she has left a little crock of pullets' eggs outside the house on a dewy summer eve; she has been, three Fridays, fasting, to a fairy-man; she has covered its little bed with the powdered leaves of the mountain-ash, and travelled far and near to seek a four-leaved shamrock. These and other superstitious acts she has noted as meritorious; but her earnest prayers, her tears, and sighs have gone for nothing—they were the dreams of her sleep, the perpetual occupation of her waking hours, and yet they are unavailing all—the child is stricken; the brighter its eyes burn, the nearer it is to death; the more intellectual its lisping words, the more certain is she that it will soon "be called." The Priest has been to see it, and said "it was in a decline," but in this instance she knows better than the Priest, for the neighbours say it is "struck;" she believes "his

reverence won't give way to such things," and knows too, that, though Dr. Kennedy has come a long ride "just for the love of God," it's of no use. "No doctor ever knew how to cure a fairy-stroke!" All this is told in the picture; and the interior is as faithful in its details as the story—true and touching. The child must die, and the anticipation of its death is worse (if anything can be worse than the cold, clammy death-grip of the King of Terrors) than the reality. Mr. Goodall has caught the Irish character and given the Irish incident faithfully, and without exaggeration or caricature. I entreat others to do likewise. There are those who might essentially serve the country by such exhibitions of its peculiarities, while the scenery presents every possible variety to the lover of the picturesque.

I have seen many children reported to be "fairy-struck," and one in particular, of whose interesting case I may write. She was the daughter of Mary Myler, a young servant to whom we were attached—as only persons living in the country can be to their domestics. Mary was a gentle, mild girl, with the sweetest voice in the world; and that which was accounted a great fault by my elders—her spending all her time singing—endured her to me, companionless as I was, without playfellow or childish friend, so that, but for Mary and the dogs, I should have been lonely enough during my play hours. Mary had also a good store of tales, particularly about mermaids and mermaids, and those she used to tell at all times, but especially when she attended my baths in the open sea. Mary certainly stimulated my imagination, and very sorry I was, and bitterly I cried, when Mary resolved to marry a merman—sort of sailor, who had come in an ugly black boat to the pretty new quay of Bannow.

Mary married the sailor, and sailed away with him; and we heard nothing of her until about two years afterwards. One fine spring morning, she strayed back to the neighbourhood, a poor heart-broken, half-insane creature, with a lovely blue-eyed, fair-haired infant. The story went, that the sailor had deceived her, having a wife in nearly every port he touched at; and when she upbraided him with his cruel deception he turned her adrift, and she got home—she was not able to tell how—from "foreign parts where the oranges grow," to her native country—shoeless, and almost witless. It would have been difficult to have recognised poor Mary, except by her voice, which was more tunable and more richly stored than ever; and she would mingle snatches of strange melodies with those of her native land—applying them to the circumstances around her, as if her mind clung only to sweet sounds. But if her intellect, never of the strongest, had been torn to tatters by the cruelty and heartlessness of the man who had betrayed her, her affection for her child was as intense as parent ever felt for offspring; it was love the most restless, yet the deepest, I had ever witnessed in the youngest mother. Mary, seated under a haystack, playing with her baby, or holding it on a hot day in the spray of the waterfall, lest the water itself should be, as she would say, "too heavy for it," twisting the garden flowers, we all gave her, in its hat, which was large enough for an umbrella; and the little, languid, lovely creature smiling with an intelligence that its mother had never possessed!—such were the pictures she exhibited. I never heard that child cry; and our old cross Newfoundland dog, whose antipathy to beggars or even ill-dressed persons rendered him notorious through the country, recognised Mary in her tatters, and would lie down for the child to play with him. I have often seen her tiny arms endeavouring to clasp his shaggy neck, and her lovely fair hair falling like a shower of golden threads on his black coat, while its mother would clasp her hands and break off, in the midst of her witless laugh, into one of those sweet songs that made the air musical around her. Thus passed the summer of her return. No little lady was more carefully clothed than poor Mary's child; and Mary herself was so harmless, so innocent, so clean, and gentle, that she would have been welcomed even without her pretty baby. Many of our wise old women shook their heads and said, "the child would never be reared"—that "it was too good to live." Mary's love for it was the only real trouble given to those who were interested in them both. Sleeping so little as she did, she was perpetually waking the infant to see if it was well; she would even steal out with

it in the middle of the night, and the first intimation received of her being abroad would be by some thrilling bit of song straying through moonlight, like the wail of a banshee, or the lay of some spirit doomed to wander between earth and heaven—an embodiment of music. "We know what it will all come too," said the wise women again; "she exposes such a baby as that, in her ignorance, God help her! to all kinds and sorts of dangers; she thinks no more of sitting down in a fairy-ring than in the poorest neighbour's cabin; she takes it out in the new moons, and cares no more for Midsummer than she would for St. Tib's Eve, that's neither before nor after Christmas; and the end of it will be that, if they can't steal it, they'll strike it—if it's not stolen, it'll be stricken; such a child as that would never be left on the face of earth with a foolish mother." If you looked unconscious, and inquired who "they" meant, you were replied to by a shake of the head, and a "Oh, maybe you don't know! well, we can't say more—the Lord between us and harrum! It's a lovely child to be sure, and one she ought to pray, not sing them bits of wild rhymes, over; but more than half of the mother is with them already, and it's sure they'll be to get the child—that's the whole of it!" And the prediction was too surely fulfilled; the night dews fell all too heavily on the lovely child, or the fierce sun smote it at midday; we could not tell which; but the wise women shook their heads, and resolved to go to the "fairy doctor," for the poor mother only bent over its wasted form, and sang more wildly than ever snatches of old tunes to her own thoughts.

"What ails the bird of my bosom?—My Cush-lamachree!—That I bathed in the rainbow—And sung to all the night—And fed with honey—While the ladies clothed her in silks—And said her eyes were the eyes of doves."

"My beauty! my sunbeam! my joy!—What ails my darling?—Its little limbs are damp and limp—The flesh is falling away from its small bones—Its eyes are heavy, though they have no tears—Its lips are hot and dry,—And the overlasting dew on its white brow tangles its golden hair!"

"My darling!—who looks as if I were not its mother—What ails my blossom?—Its fingers are grown like the fingers of an old woman—Its nails are white, and the roses of its cheeks are gone to the lady's garden."

"Its voice is changed—It turns from the sweet milk and white bread—And will only drink the cold water of the hill-spring.—They look at me with tears!—And my child moans—What ails my bird!—They say it is struck, and so was I—But that did not kill me—I will never part my child!—What ails its mother's jewel?"

The fairy-man came—poor old creature, without fee or reward, but with full confidence in his own skill and the virtues of his nostrums—a distance of ten miles; he opened the child's hands, and looked into its palms; he separated the transparent eyelids, and cut off a lock of that golden hair now matted by the damps of fever; he poured some dark mixture down its closing throat, and marked the cross upon its brow with the blessed ashes of Ash-Wednesday; but, before he could count twelve (the number of the Apostles) in measured time, the dews of death oozing from that lovely brow, the only unimpaired vestige of the child's former beauty and intelligence, had been swept away. This was the worst sign of all. He declared that he was called in too late; that he could do nothing, at least so he feared, with the hair; but that the third rising of the sun would tell; he would work the strongest charm he could, day and night; both prayer and charm would be employed, but he feared it was all too late. By one of the miracles of nature, the poor mother's mind came strolling back to its half-foraken temple; she ceased to sing; did everything she was desired, and as she was desired, for the child, who had grown strangely and most painfully unconscious of her presence. Such as have but little care for those perpetrators of life—those simple household creatures that swarm in our lanes and toss their thoughtless words into our ears—can hardly look upon a sickly child with indifference. The roystering, romping, healthy noisy urchin is often a nuisance, hard to endure; but every woman, and every man worthy of immortality, must find a place in his heart of hearts for a sick child. That of Mary excited universal sympathy; while the change in the poor mother created a still deeper interest. More than one medical man of established skill watched over

both; but the child was sinking, dwindling away so rapidly, that it became hourly thinner and more feeble—its eyes bright as stars and as unconscious—while the poor mother watched over it without rest or refreshment. It was wonderful to see how the light of reason flickered around her—one moment she was more quick and intelligent than we had at any time known her; the next, almost as senseless as ever, but quite silent.

On the third morning after the fairy-man's visit the "fairy-struck" expired: it had no wrestle with death, but passed away silently—so silently that the mother attempted to bathe its lips without knowing that all was over. She took it in her lap, without a word, and sat with its beautiful head pressed to her bosom.

"Don't heed her, let nature have its way, I wish she'd cry, and it would lighten her heart," said one of the old women. "She'll go in the old way if she fastens down her sorrow," said another. "Don't try to take what was her child from her," whispered a third. "I wish she'd cry; maybe there's some poor neighbour's prayer before the throne of Grace at this blessed minute, that will lighten her sorrow; she had a kind free heart when she was herself, and gave much, agra! of the little she had," murmured another. "How tight she grips the could clay to her bosom, God help her! and we can get no sight of her face, she keeps it so low; the Lord grant the good people hav'n't the both of them! Mary, Mary agra-gal! don't take on so; keep a good heart, woman dear! Sure the *raile* spirit of the child is with its Father in heaven. Take heart, Mary; you shall never want house or home, bit or sup, while one in the place has it. You're our own, dear—bred, born, and reared among us! Hould up, Mary!"

But poor Mary heard them not. Mother and child expired within a few minutes of each other, and the people still point out their grave as the grave of the *The Fairy-struck*.

THE SOCIETY OF ARTS.

THE Society has distributed its prizes. The annual Report gave a highly favourable account of the success and progress of the Society in the advancement and encouragement of every branch of Art and Science; with a detail of the objects for which the several prizes were proposed. After the various preliminaries had been gone through, these prizes were distributed to the successful competitors. They consisted of medals, &c., for improvements in agriculture, in mechanics, and mechanical arts, in Fine Arts, in chemistry, and in manufactures. Our space is limited; and we must, therefore, confine our list to the successful competitors in Fine Arts and Manufactures; in the former, the following were the awards:—

To Felix Summerly, Esq., of 13, Old Bond-street, for his models of a cheap earthenware tea-service, in one colour, the silver medal and £10. 10s. To Messrs. Minton and Co., of Stoke-upon-Trent, for their models of earthenware jugs, the silver medal and £10. 10s. To Messrs. Minton and Co., of Stoke-upon-Trent, for a cheap service for a washhand-stand for cottages, the silver medal. To Mr. B. P. Pullan, of Longsight, near Manchester, for an original design for a cover of a bible, the silver medal and £10. 10s. To Mr. T. H. Wilson, of 1, Leather-arcade, Strand, for a design for a ticket of admission to the Society's Rooms, the gold Isis medal. To Mr. J. H. Barnard, of 11, Oxendon-street, Haymarket, for his portrait of Sir Francis Chantrey, engraved in red cornelian, the gold Isis medal. To Master J. E. Millais, of 83, Gower-street, Bedford-square, for his original historical painting, the gold Isis medal. To Mr. A. Van Bever, of 70, Margaret-street, Cavendish-square, for his original portrait in oil colours, the gold Isis medal. To Mr. H. A. Darbyshire, of Pickering-terrace, Baywater, for a design for a sedan, the silver medal. To Mr. W. G. Dewick, of 48, Gower-street, Bedford-square, for his study in plaster of a torso, the silver medal. To Master E. J. Physick, of 20, Upper Gloucester-place, Dorset-square, for his original model in plaster of a Hercules, the silver Isis medal. To Mr. C. S. Kelsey, of Shore-cottages, Commercial-road, Lambeth, for a design for a ticket of admission to the Society's Rooms, the silver medal. To Master Byron Webb, of Trafalgar-lodge, Chelsea, for his original painting of deer, the silver medal. To Mr. W. Cooper, of Crouch End, for his chalk drawing of the 'Lacoon,' the silver medal. To Mr. J. A. Vinter, of 80, High Holborn, for his original historical cartoon, the silver medal. To Miss E. Browne, of Priory, Bridge-water, for her drawing, from the round, of Canova's 'Dancing Girl,' the silver medal. To Miss Lowe, of Grass-hoot Farm, Finchley, for her drawing of flowers from Nature, the silver medal. To Miss Johnson, of 89, Strand, for her original composition in water colours, the

silver Isis medal. To Miss Fox, of 5, Charlotte-street, Bedford-square, for her original portrait in chalk, the silver Isis medal. To Master A. Stanesby, of 8, Robert-terrace, Chelsea, for his original sketch of a head, the silver Isis medal. To Mr. G. Smith, of 23, Ernest-street, Regent's-park, for his original drawing of the 'Barberini Faun,' the silver Isis medal. To Master F. Sands, of St. Giles's-hill, Norwich, for his portrait in chalk, the silver Isis medal. To Master T. Brown, 4, Redcross-street, Jewin-street, City, for his chalk drawing from the round, the silver Isis medal. To Mr. H. Neave, of 19, Windsor-terrace, Vauxhall-road, Fimlico, for his model of a bust, the silver Isis medal. To Master H. Bursill, of 13, Albany-place, Hornsey-road, for his model of a 'Dying Seneca,' the silver palette. To Master E. Hughes, of 111, St. John-street-road, Islington, for his drawing of a 'Head of Homer,' the silver palette.

In Manufactures the awards were as follows:—

To B. Albano, Esq., C.E., of 24, Essex-street, Strand, for his patent cannabic composition, the gold Isis medal. To Mr. G. Warriner, of 60, Fenchurch-street, for the preparation and importation of essence of beef from Australia, the gold Isis medal. To Mr. G. Franchi, of 69, Myddelton-street, for the best imitation of ivory in plaster composition, the silver medal and £5. 7s. To Mr. Waterhouse, of Chesterfield, for improvements in machinery for the manufacture of lace, the silver medal. To Mr. Bashford, of Bengal, for his specimen of silk from the Surdah Filature, the silver medal. To Mr. H. Page, of 8, Bishopsgate-street Without, for his patent oil integument or skin of paint, the silver medal. To Mrs. Collett, of 3, Britannia-terrace, King's-road, Chelsea, for her new description of hearthrug, the silver Isis medal. To Mrs. Whitby, of Newlands, near Lymington, Hants, for her persevering exertions in rearing the silkworm in England, the honorary testimonial.

We are not disposed to offer a remark that may seem to check a system in every way so desirable as this of the Society of Arts; but it is impossible to describe the examples exhibited as in any degree above mediocrity. Of the two jugs of Mr. Herbert Minton, which obtained prizes, one is an obvious copy from a specimen of Beauvais ware, of which we some time ago gave an engraving in the ART-UNION; the other jug is simple and pleasing, but with little or no pretension to originality in design. We can say nothing more agreeable as to the tea-service of Mr. Felix Summerly. His milk-jug is good; but the teapot is poor in form and bad in character. The mouth is formed of a lion's head, while the knob of the cover consists of a sheep's head—a combination very *outré*, to say the least.

But we have to intimate a much more serious cause of protest against the award of prizes; we find that a medal and five guineas have been presented to "Mr. G. Franchi, of 69, Myddelton-street, for the best imitation of ivory in plaster composition." The objects submitted by him are exquisitely beautiful works, in *alti-relievi*, representing 'The Holy Family,' 'Christ Blessing Little Children,' 'Faust and Margaret in the Garden,' 'Charity,' and others—all of which we purchased in Paris, some a year ago, some a few weeks back; the examples shown at the Society of Arts are precisely the same; there is not the slightest distinction in any respect; and we cannot for a moment doubt that those bought by us and those submitted by Mr. Franchi are from the same moulds; the material in both instances is precisely similar—both being imitations of ivory; in a word there is no perceptible difference, and we are quite sure really none. Now, it is possible that Mr. Franchi of Myddelton-street may be the artist who created the design and invented the material; and from whom our specimens were bought for us in Paris; but we can scarcely believe it to be so; although we shall take care to determine the point before our next; if Mr. Franchi be the inventor, we shall tender homage to him, as one of the most accomplished and most true artists of the age—for the productions we refer to are exquisite in all respects—although we shall then take leave to doubt the policy and justice of the Society of Arts distributing a prize to a foreigner for productions that have been "on sale" publicly during the last year, in England as well as in France. But, if it should turn out that Mr. Franchi has purchased these examples precisely where and how we purchased ours, some inquiry will be immediately necessary.

We should not have put forward our suspicions until they had become certainties, but that we saw the objects too late in the month to communicate with Paris, where we understood the artist to be residing some two months ago: his name we have unfortunately forgotten.

VISITS TO PRIVATE GALLERIES.

No. XIII.

THE GROSVENOR GALLERY,

BELONGING TO THE MOST NOBLE THE MARQUIS OF WESTMINSTER,

Upper Grosvenor-street, Grosvenor-square.

AMONG the great collections of this country few are more celebrated or have a greater claim to distinction than the Grosvenor Gallery—as it is usually termed. The commencement of its formation dates about ninety years since; and it has gone on gradually adding to its excellence. The late Marquis became the possessor, by purchase, of the whole of the fine pictures gathered by W. Ellis Agar, Esq., which at once gave it an important character. To these were subsequently added the famous pictures of Rubens, from the Convent at Leeches, near Madrid, particularly described by Pons in his journey through Spain; and by many important single works—such as the Crawford "Paul Potter"—at subsequent opportunities. The collection is particularly distinguished as possessing ten pictures by Claude, comprising some of his finest works; eleven pictures by Rubens, and seven by Rembrandt.

The town mansion of the noble and wealthy family of Grosvenor is an extensive building in Upper Grosvenor-street, standing detached in a courtyard, and separated from the street by a screen of very elegant architectural construction. The principal apartments are on the ground floor, and have windows opening into a garden which abuts Park-lane. In these magnificent saloons, furnished with gorgeous splendour, are placed a considerable number of the smaller or cabinet pieces; but on the purchase of the great pictures by Rubens before mentioned, the late Marquis erected a superb gallery, leading from the dining-room, to contain them. Other pictures, principally of large dimensions, are placed on its walls; sculptures and many decorative objects of the highest taste and value are also here arranged, among which may be noticed a pedestal and vase of rare and beautiful malachite, standing seven feet high.

The *coup d'œil* of this gallery from the dining-room is singularly striking: the light falling from above on its marble columns, the dazzling illumination of the colossal historical compositions of Rubens, the Titians and Claudes on the walls, with its superb furniture and carpeted floor of vast extent, complete a scene which increases in interest as we gaze on the wondrous works of Art by which it is so profusely embellished. It has been much regretted that this important collection is not made more public. Although its advantage to the student in Art would, no doubt, be immense, yet it is impossible to avoid the conviction that very great annoyance to the family of the noble possessor might arise if the mansion were opened for any such purpose. It must be recollected that it is a private family abode, and the rooms containing the treasures of Art are occupied for domestic enjoyment. We believe, however, that, during the London season—i. e., the months of May and June—permission is readily granted to artists of recognised talent to view the collection; and the same indulgence is extended to persons of undoubted respectability upon direct application to the noble Marquis. We must not omit to say that the card of admission specifies the wish that no money may be offered to the servants in attendance. We have ourselves the pleasing and grateful task, before entering upon our description, to say that the most ready access was afforded us upon application being made for our present purpose.

ANTEROOM.

JAN FYT. 'Dogs and Game.'
JAN FYT. 'Hawk and Birds.'
J. J. CHALON, R.A. 'Landscape and Cattle.'
CANALETTI. 'St. Mark's-place, Venice.' A picture of very large dimensions, peculiarly displaying the architecture of this well-known scene, and enriched with hundreds of figures in the fanciful costumes of the time of Carnival.
G. JONES, R.A. 'View in Rotterdam.'
T. S. COOPER, A.R.A. 'Cows in a Landscape.'
E. W. COOKE. 'Elizabeth Castle, Jersey.'
NORTHCOTE. 'Portrait of his Brother with a Hawk in his Hand.'
E. LANDSEER, R.A. 'Head of a Dog having a Wild Duck in his Mouth.'

HOGARTH. 'A Boy with his Kite entangled in a Tree.'

J. HAYTER. 'Portrait of a Gentleman.'

F. Y. HURLSTONE. 'A Youth with a Parrot.'

CANALETTO. 'View in Venice.'

PENRY WILLIAMS. 'Italian Peasants worshipping the Madonna at the Door of a Church.'

B. WEST. 'Portrait of a Gentleman.'

GAINSBOROUGH. 'Coast Scene, with Figures selling Fish.' Rather an unusual subject, but full of nature, displayed by the most charming aerial tints.

R. P. BONNINGTON. 'Coast Scene, with Children and three Ducks in the foreground.' A picture of most beautiful character. The brilliancy of the sunny tints, and the firmness of execution, render this little picture one of the finest works of the artist.

SIR J. REYNOLDS. 'A Female Head,' treated *à la Madone*, but supposed to be the portrait of Mrs. Hartley, an actress.

GAINSBOROUGH. 'The Cottage Door.' A truly charming picture uniting all the best qualities of this admired painter.

R. REYNOLDS. 'Landscape.'

LOUTHBOROUGH. 'A Coast Scene, with Fishing Boats and Figures.'

HOGARTH. 'The Distressed Poet.' Familiar to every one by the engraving, which hardly does justice to the subject. We might dilate on the gifted genius displayed in treating the composition, which is imbued with an intensity of feeling not surpassed in any other of his works.

DRAWING-ROOM.

MURILLO. 'Infant Jesus asleep.'

BASSAN. 'The Adoration of the Shepherds.'

CLAUDE. 'Landscape.'

P. PERUGINO. 'The Marriage of St. Catherine.'

RAFFAELLE. 'St. Luke Painting the Virgin.'

L. CARACCI. 'Vision of St. Francis.' This is a remarkably fine picture, full of sentiment and expression of the highest order.

C. MARATTI. 'Hagar and Ishmael.'

C. MARATTI. 'David' and 'Bathsheba.' A pair of ovals.

UNKNOWN. 'Hermit at Prayers.'

ALBANO. 'The Triumph of Venus.' It may truly be called an elegant picture for the grace of its forms.

CLAUDE. 'Landscape—Evening,' called 'The Decline of the Roman Empire,' from the collection of Ellis Agar, Esq.

POLIDORI DA CARAVAGGIO. A pair of small grisailles, most elaborately finished, representing 'St. Peter' and 'St. Paul.'

GUIDO. 'St. John Preaching in the Wilderness.' Engraved by Raffaele Morghen.

CLAUDE. 'Landscape—Morning,' called 'The Rise of the Roman Empire.'

J. DE BELLINI. 'The Circumcision.'

FRA BARTOLOMEO. 'Holy Family.' Quite a gem of its class for beauty of expression.

N. POUSSIN. 'The Israelites returning Thanks for the Water in the Desert.' A perfect example of the higher qualities of the master.

GUIDO. 'The Infant Jesus asleep, the Virgin watching.' For divine expression unsurpassed by any of Guido's works; a most delightful and perfect composition, painted in the later manner of the artist. It is of oval form, and has been frequently engraved.

CLAUDE. 'Landscape, with Shepherd.'

CORREGIO. 'The Holy Family,' from the collection of Ellis Agar, Esq.

N. POUSSIN. 'Infants at Play.' Few pictures have been more popular than this charming piece, which represents five children in the sportive enjoyment of early youth. It has been engraved several times.

P. VERONESE. 'The Marriage Feast.' A small finished model for the large picture in the Ducal Palace at Venice.

J. DE BELLINI. 'The Virgin and Infant with Saints.'

A. DEL SARTO. 'Portrait of the Countess Mattei,' from the Agar Collection.

GUIDO. 'The Shepherds' Offering,' a small octagonal picture.

BAROCCIO. 'Holy Family' in a landscape, called 'La Vierge à l'Enfance.'

G. POUSSIN. 'Landscape and Figures.'

RAFFAELLE. 'Virgin with the Infant Saviour and St. John.'

CLAUDE. 'The Flight into Egypt,' a small picture of octagonal form.

C. LE BRUN. 'The Tent of Darius,' a small picture of one of the well-known series of the exploits of Alexander the Great, at Versailles.

SASS-FERRATO. 'The Virgin, Child, and St. John.'

DOMENICHINO. 'St. Agnes.'

FARMEGLIANO. 'Marriage of St. Catherine.'

RAFFAELLE. 'Holy Family with Angels.'

INNER DRAWING-ROOM.

L. DA VINCI. 'Virgin, Child, and St. John.'

G. POUSSIN. 'Landscape—View of Tivoli.'

TITIAN. 'The Tribute Money.'

C. DOLCE. 'Head of a Youth.'

TREVISANI. 'Joseph sold by his Brethren.'

BERCHEM. 'Large Landscape, with Peasants dancing, 1656.' From the Agar Collection.

VELASQUEZ. 'Portrait of himself in a fur cap.'

P. VERONESE. 'The Annunciation.'

N. POUSSIN. 'Holy Family with Angels.'

RIDNIGER. 'Stags,' in a landscape.

FRANCESCA. 'The Adoration.'

P. DA CORTONA. 'The Angel appearing to Hagar.'

FARMEGLIANO. 'The Vision of St. John,' a small finished sketch for the great picture in the National Gallery.

ALBANO. 'Virgin and Child.'

P. DA CORTONA. 'Marriage of St. Catherine.'

MURILLO. 'St. John with the Lamb.'

DENNER. 'Head of an Old Man.'

BAROCCIO. 'The Entombment.'

RAFFAELLE. 'St. John in the Desert.'

D. OCHIALI. 'View in Venice.'

DE KONING. 'Large landscape—View in North Holland.'

S. FERRATO. 'Head of the Virgin.'

GUIDO. 'The Holy Family.'

RUBENS. Sketch, the subject of the great picture of 'The Conversion of St. Paul.'

RUBENS. 'Study of Angels,' from the Agar Collection.

P. VERONESE. 'Virgin and Child,' from the Calonne Gallery.

P. VAN HUYSEN. 'Fruit and Flowers.' This charming production, dated 1731, is one of the artist's *chefs-d'œuvre*. It has adorned successively the Braankamp, Geldermeester, and Watson Taylor's cabinets.

ANTE DINING-ROOM.

A. CUYP. 'Landscape and Figures.'

REMBRANDT. 'Portrait of himself when young.'

D. TENIERS. 'Interior—Saying Grace.'

P. POTTER. 'Cattle in a Landscape—View near the Hague.' An extraordinary work. The subject is well known from the engraving, and needs no descriptive particulars in that respect. The execution baffles description, being as near an approach to the miraculous as an artistic pencil could possibly achieve. It was painted in 1627 for Slingelandt of Dort, a great patron of Art at the epoch. In 1786 it was first brought to sale, and obtained £700. It has gone on increasing in pecuniary estimation until it has here found a resting-place, by being purchased of Mr. Crawford in 1806 by the late Marquis of Westminster, for above £1600.

LENAIN. 'Landscape, with Itinerant Musicians.'

TENIERS. 'An Interior—Dutch Boors.'

P. WOUWERMANS. 'The Horse Fair.' A first-rate work in the painter's best manner; full of subject, and of an important cabinet size: it has previously graced the collections of Valkenburg, Capello, and Ellis Agar, Esq.

A. CUYP. 'Group of Sheep.'

RUBENS. 'Landscape—View in Flanders.' Rather an early picture.

A. VANDEVELDE. 'Farmhouse, with Cattle.'

RUBENS. 'Departure of Hagar.'

REMBRANDT. 'Portrait of a Man with a Hawk.' This picture and the companion show the mastery of execution in full-sized portraits by this extraordinary painter. We have not only an absence of anything approaching to vulgar sentiment, but they are really imbued with a considerable condition of dignity and even grace—usually unlooked for in the works of Rembrandt.

VAN GOYEN. 'View of Nimeguen.'

VANDYCK. 'Virgin, Child, and St. Catherine.'

REMBRANDT. 'Lady with a Fan,' companion to the preceding one of 'A Gentleman with a Hawk.'

REMBRANDT. 'Portrait of N. Berghem.'

A. CUYP. 'View of Dort.'

VANDERWERF. 'The Repose.'

J. AND A. BOTH. 'Italian Landscape.'

REMBRANDT. 'Meeting of St. Elizabeth with the Virgin.' This is a most exquisite and finished production, resembling in general treatment 'The Woman taken in Adultery,' in the National Gallery, but somewhat more brilliant in colour. It was obtained from the collection of the King of Sardinia, and subsequently purchased by the noble ancestor of the present Marquis.

G. DOW. 'The Nursery.' The works of this skilful manipulator of colours are but few; the historians of the Art reckon them at about 120, and the possession of every one is accounted for. They have always been prized as the finest gems of the Dutch school, and the most extravagant prices have been given for their possession. Although not equal in consequence to the artist's pictures possessed by Mr. Hope and Sir R. Peel, this has, notwithstanding, always been considered a first-rate work, rather from the felicitous expression of the heads and the grace of the composition than from the extreme finish possessed by the other pictures we have just named.

REMBRANDT. 'Portrait of the Wife of Berghem.'

A. CUYP. 'River Scene by Moonlight.'

THE GALLERY.

B. WEST. 'The Death of General Wolfe.'

B. WEST. 'Cromwell Dissolving the Long Parliament.'

B. WEST. 'Landing of Charles II. at Dover.'

CLAUDE. 'Morning.'

CLAUDE. 'Evening.' These two famous pictures of the mighty magician of atmosphere are of his finest quality, and worthy companions of the renowned Bouillon pictures we possess in the National Gallery. £8000 is said to have been offered for them by a foreign Government when they were in the Agar Collection. They are the perfection of elegant and poetic landscape.

TITIAN. 'Portrait of a Lady holding the tresses of her hair'; an engraved picture, well known.

RAFFAELLE. 'The Holy Family and St. John.'

CLAUDE. 'The Israelites worshipping the Molten Calf.'

TITIAN. 'The Woman taken in Adultery,' from the Barberini Palace.

SNYDERS. 'The Boat Hunt,' very large.

SIR J. REYNOLDS. 'Mrs. Siddons as the Tragic Muse,' too well known to require description.

CLAUDE. 'Landscape, Christ Preaching on the Mount,' from the Agar Collection.

TITIAN. 'A large landscape, with a sleeping Nymph in the foreground; view of Cadore, Titian's birthplace, in the distance.'

L. CARACCI. 'The Holy Family,' engraved by Rainbach.

VELASQUEZ. 'The Prince of Asturias, when young, on horseback.'

O. MARINARI. 'The Virgin.'

REMBRANDT. A large landscape, with figures by D. Teniers, who formerly possessed this picture.

CLAUDE. 'Landscape with figures dancing.'

DOMENICHINO. 'Meeting of Abigail and David,' in a large landscape.

B. WEST. 'Battle of La Hogue.'

N. POUSSIN. 'Landscape, with Arcas and Callisto.'

D. TENIERS. A large landscape portraying his country-house; with portraits of himself, his wife, and gardener. From the Verhulst and Lebrun Galleries.

B. WEST. 'Battle of the Boyne.'

G. POUSSIN. 'Landscape.'

S. ROSA. 'Portrait of himself.'

HOBBEMA. 'Forest Scenery,' this and its companion are among the most superb examples existing, painted by this favoured son of Nature. Engraved by Mason.

RUBENS. Portraits of himself and his first wife, treated allegorically as Pausanias and Glycera; the garlands are painted by Breughel.

ZUCCARELLI. 'Landscape, with Macbeth and the Witches.'

HORIZONTI. 'Italian Landscape.'

HOBBEMA. 'Forest Scenery,' companion to the preceding.

RUBENS. 'Ixion embracing the false Juno.'

* In Mrs. Jameson's book on Private Galleries, these two pictures by West, so generally known by the engravings, are erroneously attributed to J. S. Copley, R.A.

S. ROSA. 'The Three Marys at the Tomb of Jesus.'

COELLO. 'St. Veronica.'

GUIDO. 'Fortune.' An allegory, a most graceful and poetical composition, known by an engraving after it of Sir R. Strange.

A. SACCHI. 'St. Bruno.'

S. ROSA. 'Diogenes throwing away his Cup.'

SNYDER. 'Lion Hunt.'

MURILLO. Large landscape, with 'The Meeting of Jacob and Laban.' One of the most celebrated and important of Murillo's works, from the Santiago Palace at Madrid. It was painted expressly for the Marquis of Villamanrique, an ancestor of the Santiago family; and is one of the many capital productions of Art which have been brought to England by the persevering enterprise of Mr. Buchanan, who sold it to Lord Grosvenor.

S. ROSA. 'Democritus contemplating the End of All Things.'

GAINSBOROUGH. 'Master Buthall,' a whole-length portrait, called the *Blue Boy*. This very excellent and, indeed, extraordinary picture is said to have originated in a diversity of opinion among the contemporary artists as to the practicability of blue colour predominating in a picture. The experiment is here proved to be quite successful.

A. DEL SARTO. 'Holy Family and St. Elizabeth.'

RUBENS. Four very large pictures from the Convent of Loosches, near Madrid. The figures in all of them are colossal, and the colouring of the most gorgeous character. The subjects of the four pictures are as follows:—'Abraham and Melchisedek,' 14 ft. by 19 ft.; 'The Israelites gathering the Manna,' 16 ft. by 13 ft.; 'The four Evangelists,' and 'The Fathers of the Church,' each 14 ft. by 14 ft. 6 in. A history might be written on these great works alone. They were originally six in number, the other two are now in the Louvre. Rubens painted them for Philip IV. of Spain, and, being presented to the Duke d'Olivares by this Sovereign, he, in his turn, gave them to the Convent. They were first obtained from the walls of Loosches during the Spanish troubles in 1808, by an agent of Mr. Buchanan, who purchased the entire series with the intention of sending them to England; but the inhabitants having opposed their removal, it was judged advisable to bribe the French military commandant, by the gift of two of the pictures—the attempt failed, however, in consequence of the presence of the soldiery. After a variety of claims and intrigues they appeared in England in 1818, the property of a Monsieur De Bourke, then Danish Minister at the Court of Madrid, and were purchased for £10,000. To give due effect to their importance the gallery was built where they now hang; and where, in all human probability, they are destined to remain, as among the most glorious possessions of the ancient and noble house of Grosvenor.

Our remarks on so large a collection are naturally restricted to little more than a mere catalogue of names and subjects; to dilate on and analyze all their beauties would be to fill a volume. We give the names of the painters as we find them ascribed and written on the frames: doubtless there have been good reasons for some that admit of controversy. This is particularly the case in the Italian school, where the repetition of the same subject was a frequent affair, and great artists worked with pupils who themselves achieved afterwards illustrious reputations. It is a matter of very little consequence whether a picture is painted entirely by the hand of the master who conceived the composition. A picture called *Raffaello* is not the less artistic in quality, because it was partially painted by Julio Romano.

If the principle of exclusive workmanship had been carried out in the Flemish school, Rubens would never have been able to leave an admiring posterity the twelve hundred great works which exist at the present day. The fecundity of imagination we so boundlessly admire would have been cramped by the impracticability of execution, and it is even possible that these vast and boundless conceptions would have borne the sameness of character which predominates in G. Dow and the *Mieris*, where all the fire and glow of genius are buried under the excessive toil of extreme unaided labour. Altogether, whoever is so fortunate as to be permitted to visit this justly renowned gallery will enjoy a mental feast beyond all conception.

L'ÉPREUVE DU TOUCHER.

TABEAU PEINT PAR D. MACLISE.

Que va-t-il se passer d'étrange en cette Eglise
Où la foule en émoi s'empresse d'accourir?
Devant l'autel du chœur, gît sur la dalle grise
Le corps d'un homme mort que l'on vient de quérir.
Des soldats revêtus de leurs cottes de maille;
Une femme, un Evêque à l'imposante taille;
Un prêtre, un étranger, amenés tour-à-tour,
Et quelques mendiants, sout groupés à l'entour.

Le silence un instant parcourant l'assemblée,
Fait frissonner chacun d'attente et de terreur;
On éprouve d'avance une muette horreur;
Du pontife en secret, l'âme même est troublée.

"Il est ici quelqu'un, dit-il, dont l'éternel
A détourné sa face à l'heure où sur l'abîme
Il a posé le pied pour y rêver un crime
Et briser dans son cœur tout lien fraternel;
Ce lien qui fait l'homme, et le rend tributaire
De ces douces vertus qui consolent la terre
En y versant la paix; bienfait si précieux,
Qu'il nous semble venir moins d'elle que des cieux!
Mais, hélas! ce méchant dont la main insensée
Conduite par la voix d'une sombre pensée,
A voulu dans le sang aiguïser son poignard,
Ose imputer son crime au destin, au hasard!
Syllogisme odieux; raisonnement profane,
Que le juste réprouve et qui seul le condamne!
L'un de ces mendiants a relevé le mort;
Ceux-ci, du meurtrier ont pu suivre la trace;
Il fuyait, l'insensé, croyant fuir le remord,
Quand dans le cœur du vice il se creuse une place!
Mes frères, le cadavre est là, dans ce saint lieu.
Avec le criminel il est sous l'œil de Dieu!
Vous le savez: lorsque la loi, d'aucun supplice
Ne peut frapper celui qui cache un noir dessein,
A Dieu dont elle émane, appartient la justice;
L'épreuve du toucher nous dira l'assassin.
Si son doigt fait couler le sang de sa victime,
Ce miracle à nos yeux, dévoilera son crime!"

"L'épreuve du toucher! l'épreuve du toucher!
Crie-t-on de toutes parts; dites-lui d'approcher!...
Une femme, à ces cris, mêle un long cri de joie
Ainsi que le vautour lorsqu'il reprend sa proie;
C'est la veuve du mort. Ses moindres mouvements
Décèlent sa douleur et ses ressentiments.
Son geste et son regard remplis de véhémence
Disent que pour le crime il n'est pas de clémence;
Elle a prié le ciel, il saura la venger!
Et son regard s'attache au front de l'étranger!"

Il est là, soucieux, pâle et presque immobile.
De ses habits sacrés le pontife est couvert.
Il marche vers l'autel; mais son pas est débile:
Des maux qu'il a guéris son cœur a tant souffert!
Femme, demande-t-il en montrant la figure
Sombre de l'étranger: est-ce lui?—'Je le jure!'
Dit-elle en s'inclinant:—'Homme, vous l'entendez!
Qu'avez-vous à répondre à cela? répondez!'
'Que je suis innocent, Monseigneur. Je l'affirme.'
Alors si tu dis vrai, que le ciel le confirme!
Approche de ce corps qu'a glacé le trépas;
Touche-en la blessure... Ah! ne recule pas!
Avance, ... je le veux! ... mais, tu trembles?...
prends garde!
Veille sur ton effroi; la foule te regarde...
Encore un pas, ... encore, ... touche, touche ce
flanc! ...
Tu détournes les yeux ... crains-tu de voir le sang?"

Et le sang en effet a rougi la blessure;
De la foule s'exhale un sauvage murmure;
Dans sa morne torpeur le coupable est plongé;
Dieu parle: l'innocent sera bientôt vengé!

Le drame dont MACLISE a retracé l'histoire
Sur la toile, sublime page que les yeux
Et l'âme viennent lire avec des pleurs pieux;
Ce drame, à l'avenir léguera sa mémoire!
Tout y vit, y respire, y frappe le regard;
On ne soit qu'admirer: du talent on de l'art;
Tous deux nous font sentir leur puissance infinie
Et d'un commun accord, rendre hommage au génie!

DESSINÉ PAR D. MACLISE.

Membre de la Société Impériale et Royale des
Sciences, Lettres et Arts, d'Arétina; de
l'Athénée des Arts, Sciences, et Belles-Lettres
de Paris; de la Société d'enseignement Uni-
versel; de l'Académie des Sciences de Sienné
et de la Société Philharmonique d'Arezzo.

ILLUSTRATED TOUR IN THE MANUFACTURING DISTRICTS.

LEAMINGTON.

PURSUING our "Tour in the Manufacturing Districts"—although it can scarcely be characterized under the denomination of a manufacturing town—we have paid Leamington a brief visit, in order to notice the establishment of SMITH, JAMES, and Co.—the EAGLE IRON FOUNDRY. It must be evident to all who consider the subject of improved manufactures, that in the immediate vicinity of one of the most fashionable watering places of a recent date, and where buildings are springing rapidly up, expressly for the accommodation of visitors, there is a wide field for the enterprising and liberal producer of objects of utility of an improved character. We are not aware that any class of goods has advanced in greater proportion than those formed of cast-iron,—a material of the most fluid nature when at a proper heat, and depending but on the skill of the designer, and care and attention of the moulder, to produce the most elaborate results. We reserve for our visit to COALBROOKDALE the more particular consideration of the methods by which cast metal works are produced.* We have in our notice, as regards the brass castings of Birmingham, explained the operation of moulding, and we may state that iron casting is somewhat analogous,—much depending on care and attention, the kind, qualities, and degrees of coarseness of the sand, to give the necessary smoothness of surface, so essential to a good specimen of the art.

We have reason to rejoice, in the present day, on the improvement of our heating apparatus, both as regards economy of fuel and elegance of appearance. The grates which succeeded the ancient "dogs," or rather rests for the log, which enlivened the dwellings of our forefathers, were articles that demonstrated alike ignorance of the principles of ventilation and artistic form. The ornaments which adorned them were puerile, tame, and ineffective in the extreme, consisting of flat, unmeaning scrolls, beadings, chequerings, and sometimes figures, which, it is needless to say, were never modelled for the purpose, but had done service as upholsterers' brass ornaments, and were stuck on the moulder's pattern, less because they were applicable than that it was thought something should be there—what, the makers could not tell. The fenders, too, were certainly worthy of the grates; high and stiff, they reared their forms with the most freezing pertinacity of purpose, and, to get anything like a share of heat, the starved unfortunate must needs sit with his knees up to his chin. Such were the terrible discomforts attendant upon the old class of articles of this kind. In their ornamental character they were equally repulsive—of sheet iron, pierced with squares, diamonds, or octagon apertures painted green, surmounted with a brass bead; or a sheet of brass with a few mouldings and bands, "decorated" perhaps by a vine trellis,—ineffective, because the form was not rendered distinct farther than outline: these composed the staple class of the grates which were to be found in the middle class houses a few years ago. The cast iron fenders were equally contemptible, and consisted of numberless small ornaments, without regard to effect or applicability.† A great era was that which introduced the "register" grate, for with it came a revolution of ornament, a better state of things, consequent and attendant on improved construction. The receptacle for the fuel was depressed to within a few inches of the floor; the unsightly ashes were concealed by dropping down into or between a series of polished slips or laths of steel, which served alike to receive the refuse or dust of the fire, and also to radiate the heat, at the same time to add to the elegance of the "grate." This ash-pan, to a certain extent, obviates the use of a fender; yet we are partial to the latter, as affording room for the display of the artist's power, and prefer its use

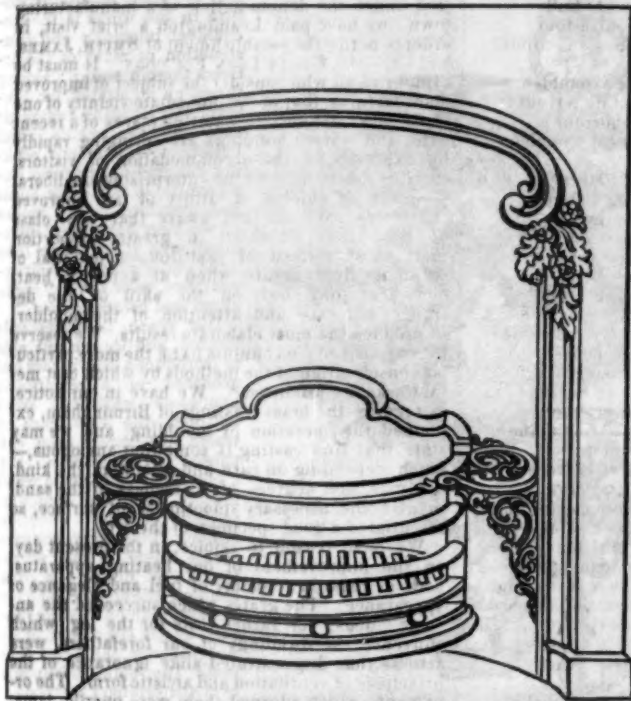
* We shall fully describe our visit to this most interesting establishment in the next number of our Journal: and give, with our report, many examples of their productions.

† Of fenders we shall have to treat at some length, when we visit SHREFFS, where the greater number, and, if we are rightly informed, the best, are produced.

where the design is good. The spear and scroll fender we regard as a decided step—a breaking down of old fashions: it immediately gave birth to numberless clever designs, and it has scarcely been superseded: in the common kind of articles certainly not; there is in this class ample room for creative skill. Of the more expensive

necessary. Their grates and fenders are, consequently, of a character opposite from ours. We shall, notwithstanding, hereafter introduce copies of some of them.

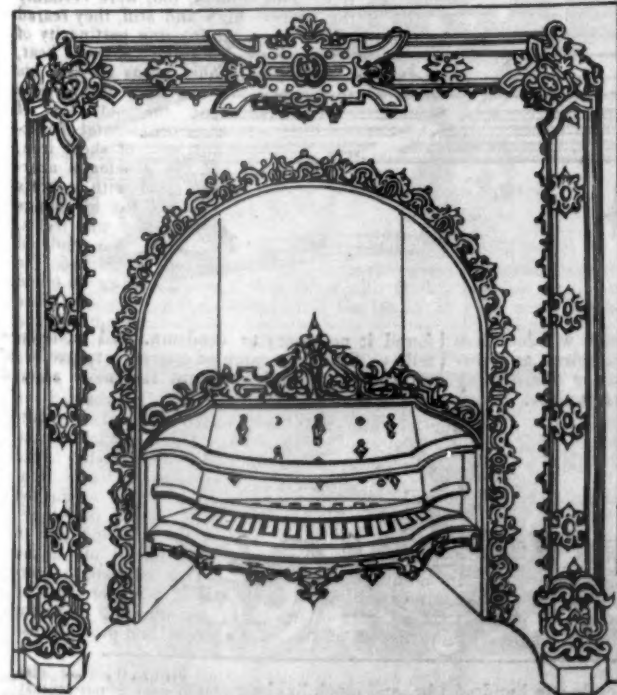
Of late years, the improvements in the qualities of iron casting have led to its introduction and application to numberless purposes, previously unthought of. The ornamented umbrella, hat, and flower stands, garden and other chairs, tables, ink-stands, and chimney ornaments,—the time and talent displayed in the article materially enhancing its value, and transforming the metal, worth a few pence, into the value of as many pounds. We have deemed it necessary to offer these few introductory remarks. The establishment we are now about to describe has gradually raised itself into notice by the enterprising and spirited attempts of the proprietors. Already it has done much in introducing a cheap, yet neat form of grate, of which numbers have been sold. These are produced at a rate scarcely more expensive than the common kind of article of a few years back. With but little extra ornament, and that little judicious, quiet, and applicable in its character, it has rapidly displaced others, and been adopted in new dwellings. The small scroll brackets introduced on each side of the top bars (in the appended example) are well adapted



kind of or-molu ornament and steel, we are not now to speak; of the low form of fender, our favourite shape, because it allows of the introduction of graceful adornment and the free passage of the heated air to the apartment, we have of late seen many tasteful specimens. One half the comfort of an Englishman's dwelling

for setting any small vessel upon, and are, therefore, both useful and ornamental; much superior to the flat, sidelong surfaces which formerly occupied their place, affording a lodgment for all the dirt and refuse of the chimney and unconsumed particles of fuel.

Our next illustration of the same kind of article is more decided in its ornament, which will at once be recognised as Elizabethan, and, therefore, well suited to dwellings in which this class of decoration is introduced. The moulding that adorns the arch is not unfrequently made of or-molu, which adds much to the richness of effect. We give but two of many excellent examples we noticed at this establishment; to this important branch of manufacture, Messrs. Smith and James are paying great attention; and already the fashionable locality in which they dwell has derived no small advantage from their skill and enterprise. This remark holds good, indeed, not only in reference to interior decorations; the lamp-posts of the town supply evidence of their judgment and taste; and those which adorn the "New Bridge" have been very rarely surpassed in England for combination of elegance with strength. It was a wise act of the corporation to "commission" these objects, which are conspicuous



is derived from the enlivening blaze that issues from a good "sea coal" fire; it appears to be natural to the country. On the Continent it is otherwise; there, scarcity of fuel renders economy of combustion and wide diffusion of heat essentially

among the improvements introduced into their beautiful and remarkably well-ordered town; they have thus given evidence of their zeal, in forwarding the interests of a Manufactory highly creditable to the locality.

The three vases which follow are used chiefly as ornaments in green-houses or garden walks, and are manufactured also of cast iron; in two of the specimens it will be observed that the contour of



the Warwick Vase has been kept in view; the other more nearly represents the Bosphore shape. The figures which adorn the original have been



dispensed with in both instances, and ornament of a different character has been substituted. Of the three, the tall vase is the best; the stand of the



smallest is quite opposite in style from the lip moulding of the same object; it is incongruous, and therefore objectionable. Purity of style and uniformity of character in one article cannot be too much insisted upon.

The hat-stand which follows is, we consider, successful: in the first place, because it is better than usual in ornament; and in the second, that it is a cheap article. It is an immense improvement on

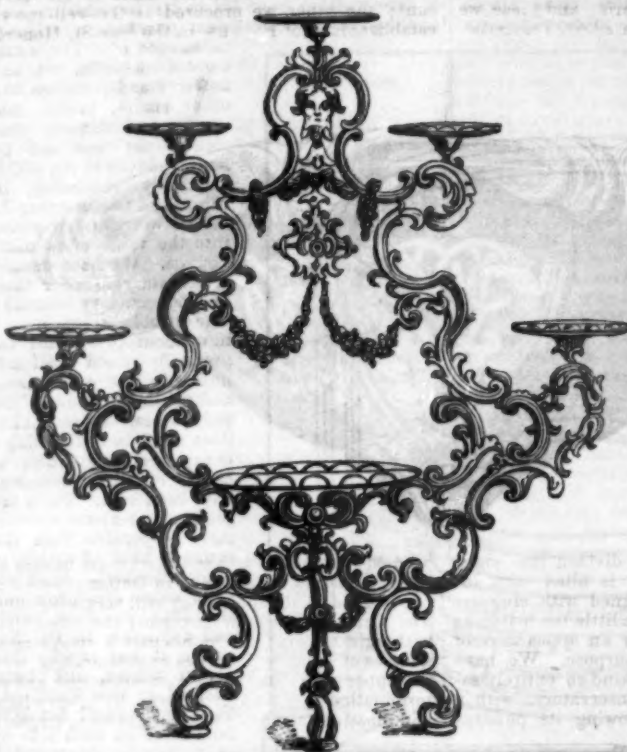


the old abominable hat pegs, which, ranging in rows in lobbies, were painful to the eye, from their inelegant shapes. In this case, beauty and utility go hand in hand, as they should do.

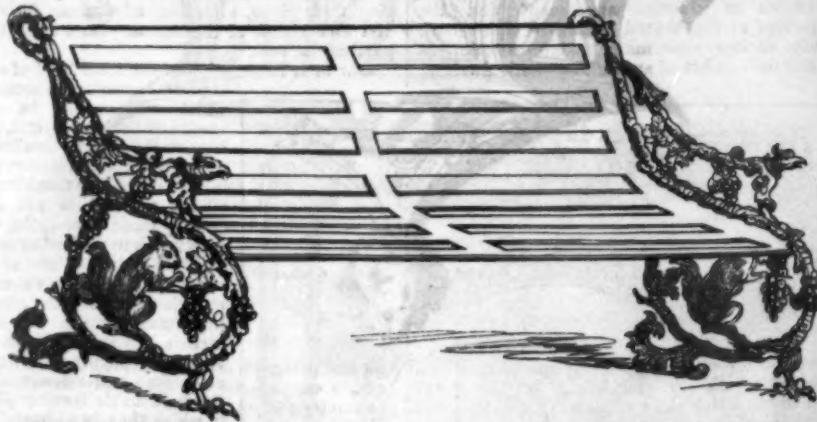


The small casting of a lion's head—which serves for many purposes—we engrave, as a fair sample of the delicacy of execution achieved by this establishment. The scroll work which terminates the next column we also engrave with a like view.

The flower stand introduced as our next illustration, is chiefly defective in the admixture of style. Purity of ornament is, we repeat, essential; even if the style, or character, or class of ornament be ever so faulty, let it be consistent.



The union of the animal with the vegetable in ornament is shown in the garden chair we here introduce. We must state that in the execution of the design there are defects of a grave cha-



racter, but which additional essays will doubtless aid in rendering apparent: nevertheless, as showing a wish to class above the routine of every-day work, we consider it right to give it a place.

We may not pass over the elaborate designs in the pattern rooms of this establishment. Carved in wood, excellent in execution, and the details well made out;—these are creditable in the highest degree to the taste of the proprietors, and the skill of the designer and draughtsmen. Not the least important feature in the works is the mechanical ingenuity and construction of many of the articles therein shown: among these, an apparatus for economically diffusing heated air through apartments and buildings—ingenious cooking ranges—agricultural implements, in which the latest improvements in the modes of working have been introduced, and at the same time light and elegant in their appearance, with other “appliances and means to boot.”

Our space is necessarily limited, and we are not able to introduce a drawing we had procured of a remarkably handsome enriched scroll balcony, the excellence of which has rarely been surpassed in this country. It is a branch of their art to which Messrs. Smith and James are paying much attention. Among their other improvements, there is one we are bound to notice—a most simple, efficacious, and ingenious plan for heating pine-pits, by the circulation of hot water under the bed. This mode has many advantages over the ordinary method.

We have thus glanced over the manufacture of the “Eagle Foundry,” and have pointed out clearly, but justly, what we consider objectionable. The proprietors will bear with us where we have

found it necessary to condemn. All experience tells us that the nearer we approach to purity of style and graceful ornament the more assured will be our success.



The establishment numbers nearly one hundred and fifty hands, and, as a result of enterprise and spirit, is rapidly progressing. There are numberless disadvantages connected with the transmission of metal and fuel, to which a manufactory like the present is exposed, but, with willing hands, an energetic and persevering spirit, much may

be, and much has been, accomplished. The growing wants of a community rapidly increasing, such as the locality we are now describing—the class of visitors who crowd yearly to it—must act materially on the manufactures of the town and neighbourhood, affording an ample field for the cultivation of taste, and with it a remunerating profit.

THE INDUSTRIAL ARTS IN FRANCE.

THERE are this month so many demands upon our space, that we shall be able to introduce but few of the objects we collected in Paris; and these we give without regard to order, character, or material.



This is circular in form, and divided into eight compartments, each of which is filled with involved foliated ornament, designed with singular elegance. The rim is perhaps a little too massive; but still the pot has altogether an appearance of lightness well suited to its purpose. We have seldom seen an article of the kind so entirely satisfactory. Place it in the conservatory, with a "wild, wilful air plant," throwing its pendant

The following are examples of perforated hanging flower pots, of considerable beauty. They are composed of terra-cotta; the one appended, we purchased in a passage in the Rue de Richelieu, but were unable to learn the name of the fabricant; the other we procured at the well-known establishment of FOLLET, in the Rue St. Honoré.



material as the clay of which our specimen is composed. The tracery and foliage of the Gothic style affords a rich show of material for the orna-

mental designer, always provided that, in its application, he departs not too widely from its grave character and associations.



The appended is a beautiful specimen of terra-cotta, perfect in all its parts. Nothing can surpass the exquisite simplicity of this flower-pot. In form it is unexceptionable, but its leading excellence is in the infinite grace of the ornamentation—a plant with boldly twisted angular stem, finely relieved by serrated leaves of large size. It is altogether satisfactory. We may take this opportunity of stating that we presented many of the terra cotta examples we obtained in Paris to Messrs. COPELAND and GARRETT, — of Stoke-upon-Trent, as suggestions for articles to the improvement of which they have been recently paying much attention. It is, indeed, a branch of their beautiful art, which they have very considerably improved.

Another flower-pot in terra-cotta, not so remarkable as the preceding for bold simplicity, but fully equalling it in grace; a plain form, enwreathed with foliage of singular richness, in which the luxuriance of nature is more than indicated. These we procured at the Passage, Rue de Richelieu.



The following is good in all respects, save the handles, the sharp "angularity" of which does no service to the swelling contour of the jar. Sedges and other wild plants spring around it from the foot, in a manner highly picturesque.



A bowl and plate, made of the coarsest brown clay, decorated with vine leaves and grapes in relief, painted. An excellent result in a most unpromising material, in which, however, the secret in no case lies—it is in the artist's mind and fingers. This is one of the articles manufactured at Beauvais, of which we procured several examples, and which we shall engrave from time to time.

The Beauvais manufactory has the advantage of being presided over by one of the leading ARTISTS of France.



A goblet of the red bisque of FOLLEY, about eight inches high. A bell-like flower forms the top, which is supported on a triangular base. The latter might be objected to as out of due proportion—a charge, however, from which its exquisite design may defend it.



The following is one of the cast iron flower-pots, procured at the bazaar (M. TREASIER) in the Boulevard Montmartre; it is, unquestionably, suggestive.



We append a hanging flower-pot from the same establishment. It has many good points.



The cut that follows is copied from a night lamp,—the original design for which was, we believe, a lamp-post. It is formed of bronze and glass.



The following is engraved from a drawer-ring. It is quaint and of good design; albeit, the monkey has twisted snakes in his mouth.



The next is a design for a grate. It gains nothing by the transfer from iron to our wood. It is not free from incongruity; as in many other cases we have noticed, the details are better than the whole; but these are not uniformly good.



The following are designs for salt-cellars—both adaptations from the Antique.



And both being cases to show the source from which they are designed, many of the objects in ordinary use.



The appended door-scraper is good, though rather too elaborate; it is an article in which great advances are to be made. As yet we have not gone far beyond the primitive bit of hoop iron knocked into a joint of the wall. Scrapers will never be out of demand in England, and we may reasonably expect to see in them a marked and speedy improvement; even something better than griffins with bars on their shoulders.



We, are, as we have intimated, preparing a description of the establishment of M. M. DENIER, of the Rue Vivienne—an establishment known throughout Europe for the beauty of design as applied to the manufacture of articles in bronze. Previously to publishing this report, however, we shall probably introduce a few others of the objects collected by us in Paris. We shall, at no distant period, engrave a series of the articles manufactured at Beauvais—known as "the Beauvais ware;" and also a detailed account of the works executed at the famous Book-binders in the Rue Royale. Other manufacturers of Paris have signified not only their willingness, but their wish, to admit our artist into their factories.

THE BRITISH INSTITUTION.

FOR PROMOTING THE FINE ARTS IN THE
UNITED KINGDOM

OPENED its annual display of what is pleasantly termed "the Old Masters," on Monday, June 15. The Exhibition Catalogue consists of 215 subjects, nearly all portraits, the only exception being a very few compositions of figures in themselves portraits, and a couple of busts. Although quite uninteresting as a collection of works of Art (high Art there is none), still it must be confessed that the gathering of so many portraits of individuals of celebrity in our own history, and of foreigners connected with it, has a great and agreeable charm for the historian, the antiquary, and even the romancist. The idea perpetually haunts the spectator that the illustrious persons here portrayed stood in their living forms and antique costumes before the painters of these works; each one represented having actually cast his eyes on the picture, which, after the lapse of many years or even centuries, is now here, with others, decked in the plenitude of their gay attire, or trim habiliments, according to the prevalence of puritanical notions, or less demure principles of the period.

Therefore, to the antiquary there is an abundant source of amusement to see our forefathers as they really were, with accessories of arms or ornament now become antiquities. The historian may dwell on the rigid countenances of statesmen, the stern dignity of judges, or the calm complacency of divines, while the romancist feels excited at the presence of Jane Shore, Lady Jane Grey, or Mary Queen of Scots. But the bounds of gratification are not yet ended, for the enthusiastic phrenologist paces the rooms, noting developments and tubercles for calculating the idiosyncrasy of the eminent in the world; and the female portion of the visitors, less abstrusely occupied, dilate on the combination of curls with feathers and flowers, or the contrasts of satin and lace.

Thus many classes find ample enjoyment for the expenditure of a shilling; and so far it is an agreeable, instructive lounge, and will, no doubt, prove a favourable speculation for the funds of the Institution.

Here let us pause and consider if it is for such results that the Institution exists, and ask one question: "How are the Fine Arts promoted in the United Kingdom by this Exhibition of the British Institution?" Not being able to give a reply to our question, we leave it open for others to point out any gleam of favourable influence it may remotely or indirectly exercise.

The Exhibition is not dear at a shilling, for it contains an exquisite Gerard Dow, and a portrait of Teniers, by Gonzales, from the collection of Lord Francis Egerton, both of them gems of Dutch Art, for extreme finish; 'The Cornaro Family,' by Titian, belonging to the Duke of Northumberland; a portrait of Rembrandt, by himself, full of coarse truth, from Lord F. Egerton; another, the portrait of Berghem, from the Grosvenor Gallery; a fine group of figures by Vander Helst, 'The Arrest of the Pensionary De Witt,' from the collection of H. T. Hope, Esq.; with two or three good Vandycks, constitute the cream of the show, as far as the Old Masters are concerned.

These few fine works redeem the entire collection from the character of insipidity, notwithstanding there are twenty-three pictures by Sir Joshua Reynolds, thirteen by Holbein, and nine by Vandyck. Of these portrait-painters "*par preference*" there are no tempting or important works, and, therefore, we have only to glance at a few numbers *en passant* which may appear to merit attention.

No. 9. Sir J. REYNOLDS, 'Portrait of George IV. when Prince of Wales,' a recent acquisition of Sir R. Peel, and the most artistic in execution among all those in the Exhibition.

No. 15. Sir J. REYNOLDS, portrait of himself; it belongs to the Royal Academy, and is well known.

No. 35. 'Mrs. Abingdon as the Comic Muse,' also by Sir Joshua, who has certainly not flattered the lady's features.

No. 49. PINX, whole length of George II.; a singular delineation of sovereign dignity in costume nearly grotesque.

No. 53. HOGARTH, 'Archbishop Herring.' A clever portrait of an extremely good-natured person.

No. 59. RUBENS, 'Grotius.' A very indifferent and hard picture.

No. 60. REMBRANDT, portrait of himself. We have before alluded to this very finely executed head, which has all the magic of life infused into low and vulgar features, redolent of sordid and sensual impulses.

No. 66. REMBRANDT, portrait of Berghem, full of life and truth: it belongs to the Grosvenor Gallery.

No. 74. VANDYCK, 'James Stuart Duke of Richmond and Lennox.' A truly capital picture.

No. 82. GERARD DOW, portrait of himself seated in an apartment, and holding a violin, with numerous accessories. It is impossible to give too much praise to this delightful little picture, which reaches the pinnacle of perfection of its kind.

Nos. 93 and 98. Sir JOSHUA REYNOLDS, two large groups of Members of the Dilettanti Society occupied in festive enjoyment. The pictures belong to the Society; and to the catalogue of this exhibition lithographed outlines are appended as keys to the several portraits they contain.

No. 102. CARTER, 'The Morning after the Destruction of the Floating Batteries at Gibraltar, with Portraits of General Elliot, Colonel Hardy, and Captain Roger Curtis.' A vile daub, a perfect disgrace to Art, and a libel on the judgment of the person who caused it to be hung in the same room with and near 'The Cornaro Family.'

No. 107. VANDER HELST, 'The Arrest of the Pensionary De Witt.' What a contrast to the preceding! This is a most delightful picture, more historical than portraiture, treated with great feeling and expression, and pencilled with delicacy, firmness, and elegance.

No. 109. TITIAN, 'The Cornaro Family.' The renowned picture belonging to the Duke of Northumberland; the composition is well known by the engraving. Here we have healthy old age, manhood, and youth displayed by the great master of Venetian Art, with all the power of his splendid colour.

No. 115. C. JANSSEN, 'The Countess of Derby.' A ladylike portrait, with hands purely aristocratic; the execution of the lace trimmings of the attire will prove the delight of milliners.

No. 122. HOLBEIN, portrait of Henry VIII., half-length. Really the portraits of sovereigns here congregated are a libel on royalty, with the exception of the 'Henrietta Maria' of Vandyck. The present example is a vulgarly repulsive countenance, a caricature upon the commonly received idea of the features of this jolly monarch. If painted by Holbein, he has proved a severe historian of his royal patron.

Nos. 123 and 129. Two stiff unattributed portraits of Lady Catherine and Lady Jane Grey, the latter beheaded in 1553.

No. 131. HOLBEIN, 'The Infant Son of Charles Brandon, Duke of Suffolk.' Something like a fine picture, and worthy the name of Holbein.

No. 134. Portrait said to be of Jane Shore, and contributed to the Exhibition from Eton College. It is an interesting bit of antiquity, if authentic.

No. 135. HOLBEIN, 'Lord Cobham.' Another fine portrait by Holbein, forming a wide contrast with others here under the same name.

No. 141. R. BURBAGE, the celebrated fragment considered to be an authentic portrait of Shakspeare, belonging to W. Nicol, valuable chiefly as an antiquity.

No. 177. GONZALES, portrait of Teniers. Something for a portrait-painter to study.

No. 184. DUMOUSTEIN, 'The three Brothers Coligny.' A mere pencil sketch of these persons made famous by the massacre of St. Bartholomew. A fragment of the bell which was rung as the signal to commence the bloody slaughter of the Protestants on that fatal day is inserted in the frame, and is a relic of great curiosity.

No. 187. VANDYCK, 'Queen Henrietta Maria, and Jeffrey Hudson, the Dwarf.' A magnificent example of portrait-painting, which domineers supremely over the antique platitudes called Holbeins in its vicinity.

No. 205. HOLBEIN, 'Henry VIII. granting the Charter to the Barber-surgeons.' A large picture, comprising many figures well known by an engraving from it published by the Society of Antiquaries. The King has not in this picture the bloated vulgarity of No. 122, although both the pictures are attributed to the same hand.

No. 207. ZUCCHERO, 'Queen Elizabeth.' A

satisfactory representation of the gorgeous costume of the period, and probably a fair likeness of the Queen herself, as the pencilling is free.

There are many other curiosities in the rooms, but—viewing the whole collection as a display of works of Art—it is a sad misnomer; and, for any furtherance of the purposes of the Institution, it is a complete failure. We have no doubt that it will be more attractive than usual, and fill the treasurer's bag; but that is surely a very ignoble and worthless result to seek for at the sacrifice of encouraging the progress of the Fine Arts in the United Kingdom.

FINE ARTS IN IRELAND.

THE DUBLIN EXHIBITIONS, 1846.—Both the Metropolitan Exhibitions, viz., the Society of Irish Artists, and the Royal Hibernian Academy, have opened during the past month. Both look well, and are, we are glad to find, attracting very great public attention. We must, for want of time and space, confine our notice to but one this month, and as that of the Society of Irish Artists was the first in the field, it shall have the precedence.

THE SOCIETY OF IRISH ARTISTS.

WM. G. WALL, V.P. This gentleman is a large contributor:—With a style full of mannerism: the very same materials being, with some slight variance of grouping, observable in every picture; he manages to give, however, very effective and striking representations of Irish scenery, both in water colours and in oil.—No. 17, 'Lough Mask, a Shower clearing off,' is his most original and vigorous effort this year.—No. 33, 'A Group of Ash Trees,' is also clever and speaks more of *out-door* study, which is the only way of getting rid of the conventionalities to which this artist is too strongly addicted.—No. 46, 'Hen Castle,' is too close a repetition of his picture last year of the same subject. Why not give this place its most characteristic feature—the being built on an isolated rock; it has here and in his last year's picture the same fault—the appearance of being placed on the extreme point of a headland or peninsula.—No. 65, 'View in the Phoenix Park,' and No. 139, 'A River Scene near Mallow,' are ably-executed water colours, by the same artist.

EDWARD HAYES is also a considerable contributor, successful both in landscape and figure, but confining himself to water colour. No. 147, 'Sligo Abbey,' an interior view, giving the cast window of this fine ruin, is his best effort, this year, in the former department; the effect of the sun's rays glancing right down the deserted aisle is finely conceived and ably executed.—No. 110, 'The Italian Boy,' Nos. 92, 120, and 133, portraits, evince great talent for expression and character, with a masterly handling both of person and drapery highly creditable.

M. ANGELO HAYES has some very clever military subjects, as usual, in water colours. No. 128, 'The Gallant Charge of the Third Light Dragoons at the Battle of Moodkee,' has all the dash and motion requisite for such a representation. Mr. Hayes would, however, have added greatly to the interest of the scene if he had made his Sikhs show more fight: that is, if he had kept more consonant to the fact of this being one of the most heroic and desperate resistances on record. The incident of the dog of the regiment charging along with them through the enemy is well introduced.—Most of the other subjects are every-day military scenes, with the likenesses of officers inserted by Mr. Hayes, senior; the cavalry equipments and scenery being very ably and artistically given by M. Angelo Hayes.—No. 98, 'The Portrait of Master Vernon, Pony, and favourite Spaniel,' is also an admirable specimen of the combined excellencies of both artists.

J. H. MULCAHY has only one picture, No. 20, 'The Invitation—Landscape and Figures.' Much richer in tone and general character than this artist's pictures usually have been hitherto. It is placed quite too high for proper inspection, while

* Among other reforms needed at the British Institution, there is one that regards the price of the Catalogue: that which gives us the exhibition of works by living artists is altogether too dear at one shilling; but the price of the Catalogue of Old Masters is positively monstrous—one shilling for seventeen thinly-printed pages, six of which are occupied by a list of the Directors!

other works (no less than four or five of Mr. Wall's, for instance) are favoured by being on the line; this monopoly is disreputable to those concerned, and hurtful to the Exhibition; any one of these would have been benefited by the elevation which has annihilated this delicately-conceived and beautifully-painted work. In the foreground of a glowing autumnal landscape a *fête champêtre* is spread. One of the party appears inviting a traveller to join them. Mr. Mulcahy is making his way steadily and with great promise.

JOHN CONNELL. This artist appears at a standstill; we have seen worse things from him than his 'Landscape,' No. 24, and 'Creagh Castle,' No. 32; but we must say we have seen, and hope again to see, much better.

HENRY NEWTON. No. 81. 'Interior of St. Patrick's Cathedral.' One of those gigantic water colours which make us lament the misapplication of so much time and talent in forcing such materials to perform duties for which they never were intended. What is there in this subject that could not have been given much more forcibly, and, certainly, much more within the scope of popular acquisition, both as to price and household accommodation, in half the present size of this drawing? It is, however, a very able work; and, although we are not quite satisfied with the perspective, it will form a highly interesting memento of the present state of this pile, about shortly to undergo a thorough purgation of the various architectural excrescences that have been collecting within and without its time-honoured walls for the last five centuries.—No. 87, 'St. Kevin's, Glandalough,' is a very clever and clearly-coloured representation of this stone-roofed cell, to which, as is well known, a round tower is attached as a steeple. Mr. Newton has not, however, caught the *religio loci*—the fine gloom of the glen and distant lake—which he has tricked out in sunshine, and made the hills about it too cultivated and habitable.—No. 118, 'The Dargle, County of Wicklow,' is also a very able landscape, the tone and local effects admirably caught, with the exception of the principal foliage in front, which is hard and appears too elaborately cut out. Some minor works also claim notice, especially No. 84, 'La Jeune Poissonnière,' and No. 130, 'A Sketch Portrait of Kang Wou, a distinguished Chinese Author,' who recently visited Dublin.

HENRY O'NEILL. No. 12, 'Rich and rare were the Gems she wore,' shows that this artist's forte does not lie in historical or figure subjects; nor can we say much for his landscapes in oils, with the exception of a small one entitled 'A Summer Morning Scene, near Bray, County of Wicklow,' No. 15, which shows some promise. His water-colour sketches are clever: the best is a trifling one, No. 112, 'View near Dundrum,' while several others are "old staggers," which we thought would have been inadmissible twice in the same exhibition.

JOHN TRACEY has only one work, No. 42, 'Peasants Preparing for Emigration,' which, although it will not add to his reputation, has many of his excellencies. The story is well told, and some of the figures are well drawn and coloured. The girl with her back to the spectator is particularly good.

WM. GILLARD makes the same mistake about his being a great landscape-painter that H. O'Neill does as to his being a historical one. We shall spare our observations on his two landscapes, No. 4 and No. 40, in the hope that he will return to his very able interiors and domestic subjects, and gratify us again by his composition models, in which branch he had no competitor.

WILLIAM DENT (No. 14, 'Buy a Figure,' and No. 16, 'Clarendon Market') is deserving of notice as an artist who is much improving.

J. HARWOOD has better things in the other Exhibition, so we shall reserve our remarks on his productions for the present. No. 5, 'Peasants of the Abruzzi,' has much to be admired in its tone of colour and treatment.

NICHOLAS BRENNAN (No. 18, 'The Garden Gate') will do something good yet, if he perseveres as this promises.

EDWIN HAYS, as a marine-painter, has advanced greatly this year. No. 21, 'A Marine View,' and No. 28, 'Brig lying-to for a Pilot,' are very creditable. This artist is, we believe, no relation of the others in the Society of the same name.

JOHN BRENNAN, of Cork, in No. 36, 'A View

on the Kenmare Road, Killarney,' has acquitted himself very well: it is a great advance on his previously-exhibited works, and deserves attention.

Mrs. GONNE. No. 47, a clever flower piece, but the fruit very unequal.

GEORGE WILLIAMS and W. ARCHIBALD WALL are such mere copyists of Mr. Wall, sen., as not to be worth mention or notice. Nothing can be so injurious to a young artist as seeing through the spectacles of another, and not looking at Nature for himself.

W. D'ESTERRE SMITH contributes some beautifully-executed architectural drawings.

SCULPTURE.

TERENCE FARRELL has two marble statues emblematic of Fire and Water, executed for Earl De Grey; a clever bust of the late lamented Marquis of Downshire; and a beautiful and refined one of a lady. His two sons, James and Thomas Farrell, also exhibit great promise of future success in this department. The first exhibits his 'La Colombe Retrouvée,' which obtained the first prize from the Royal Irish Art-Union last year; and follows up this signal success by 'The Orphans,' an original and beautifully-conceived group, this year. Thomas Farrell, the younger brother, has a very clever group of 'A Boy and Swan,' No. 157, very artistically managed for so young a student.

S. P. PIERACINI has a small 'Bust of the late T. O. Davis, Esq.,' while another of the same is contributed by RICHARD BAXTER, executed in wood, together with other specimens of wood-carvings, which show much facility in this material.

On the whole it is a highly-pleasing Exhibition. We have advisedly only noticed the works of the Irish and resident artists, although we perceive the Society have relaxed the stringent rules they so valourously set out with, and have called in the help of "the Saxon." That this help has been readily and ably given, it is only necessary to mention that on the walls appears 'The Travellers'—a scene from 'The Wandering Jew,'—one of EDWARD CORNBOLD's finest and most ably-executed productions, which deservedly attracts great notice. 'The Capture of Captain Macheath,' by ABACON; 'Hay-boats on the Thames,' a fine water-colour, by ALFRED HERBERT; and two or three clever French views by FORDE.

A local contemporary of respectability, the *Evening Packet*, we observe, tries to get up an absurd indignation at this, to us, gratifying coalescence; and attempts to extend the foolish cry of "Ireland for the Irish" to the Fine Arts: quite forgetting that, if this rule was acted on upon this side of the Channel, what business would there be for an Irishman, Sir Martin Archer Shee, to preside over the Royal Academy of England; and for a Mulready, a Macclise, a Macdowell, an Elmore, a Danby, a Rothwell, a Fisher, a Foley, a Behnes, and a host of others too numerous to mention, to carry off the highest honours and emoluments in Art in England. As the really discriminating and educated public only laugh at this silly and exploded course, it is not worth noticing further than to wish the *Evening Packet* better taste and feeling on the subject of Art, as well as a more useful employment, than continually carping at and striving to depress the efforts of those who would wish Ireland to have the world as its competition-ground, not a petty and restricted arena;—to have, as competitors, artists whose names will live on the lists of Fame with a reputation European and universal, instead of elementary tyros or supernumerary driffters: the one an ennobling struggle worthy of such a nation as the Irish; the other, child's play, purposeless, or, if it have an object, might be stigmatized with the perpetration of the lowest and worst—mere local jobbing and favouritism.

PICTURE SALES OF THE MONTH.

THE month of June is usually the most busy of the picture-selling season, and its attractions have been sufficiently exciting, by the sale of the Saltmarsh Collection—so called. Of this sale we shall give notices in due course, but we have a few preliminary remarks on the other events of the auction-room.

On May 20, by Messrs. Foster and Son, a sale took place of 121 pictures, called the collection of

R. Nicholls, Esq., of Brompton-square. Handsomely—even extravagantly framed—highly varnished, and splendidly baptized, they proved "Vox et præterea nihil." Notwithstanding that the daily journals lent themselves to a preliminary paragraph of soft innuendo about the Duval gems, and ditto expected from Brompton-square, the public response to the gentle insinuation is the best criterion of quality. In the first twenty lots we find the name of Rubens against 3 gs., Sir J. Reynolds the same, Vandyck 3½ gs., &c. &c. Mr. Foster, in opening the sale, assured the company the sale was a *bona fide* operation, Mr. Nicholls being desirous of realizing a sum to complete the purchase of a property; that no pictures were included belonging to any other person; and the protection (or reserved price) would be found fair and moderate. We give the auctioneers all praise for improved feeling, and congratulate the public on the faintest dawning of integrity in the auction-room.

On the 23rd of May, in a mixed sale at Christie's, were some portraits by Sir J. Reynolds. An elegant 'Portrait of a Lady in a white Dress' was bought by Lord C. Townsend for 80 gs. 'A Family Group,' containing three whole-length figures, brought 135 gs., the purchaser's name Bishop; and the head only of the late 'George IV., when Prince of Wales,' very slightly painted, brought 155 gs. Two pictures of 'Henrietta Maria and Charles I.,' whole length, same composition of form and drapery as the engravings by Sir R. Strange, and said to be royal gifts to the Courtenay family, were in this sale: they were stated to be by Vandyck in the catalogue, but the prices they brought is a denial of their authenticity. 'The Queen,' whole length, in white satin dress, sold for 65 gs.; and 'The King,' whole length, in his royal robes, was bought by George Pennell, for 87 gs.

On June 4, 5, and 6, the collection of Mr. Higginson, called the "Saltmarsh Gallery" was sold by Messrs. Christie and Manson. As a healthy departure from previous practices, a notice was inserted in the catalogue, saying, that in its compilation all detailed description and eulogium were avoided, and that the titles of the pictures were given according to a private catalogue printed for Mr. Higginson's own use. We think this is a pretty severe censure upon their own previous abuse of expletives. It is said there is no sale on record in which so great an amount was realized in one day as the third day's sale produced. The amounts for the three days were as follows:—

First day	£7886 0 6
Second day	3219 13 6
Third day	35,789 9 0

Total ... £46,695 3 0

It is unnecessary to enter into lengthy particulars of the prices of the various pictures, as much has been already said on that head in the public journals; and we cannot say who the purchasers really were, so many lots being adjudged to dealers who bought by commission. No. 9, A. Brauer, 'The Interior of a Flemish Estaminet,' was bought by a Mr. Lake. We have a recollection of a sale last year under his name, in which it was said that the possessor had determined to part with his Dutch and Flemish and keep the Italian portion of his collection. Some pictures of Omegauch brought respectively the sums of £204. 15s., £189. £96. 12s., £136. 10s., and £120., from which it appears that this very middling painter is advancing in price. No. 15, a 'Landscape,' by Naysmith, 44 gs.; No. 77, 'A Waggon passing through a River,' by Constable, 369 guineas; and No. 78, 'The Country Alehouse,' by G. Morland, 95 guineas.

On the second day No. 129, 'The Flute-player,' by G. Dow, brought 405 guineas.

The third day's sale comprised the best pictures, and sold for prices much beyond any reasonable expectation; for, after all, although it is admitted the pictures were generally good, yet there were but few truly fine and important works. No. 176, 'The Village Inn,' by Isaac Ostade, sold for £1060. 10s. No. 189, Paul Potter, a small and inferior work, 930 guineas. No. 196, 'An Interior,' N. Mace, 710 guineas. No. 200, 'Psyche,' a small female head by Greuze, 1000 guineas (an outrageous price, we think). No. 205, 'An Italian Landscape,' Claude, a truly important and great work, 1400 guineas—bought by the Marquis of Hertford. No. 217,

'Landscape—a bird's-eye view over an extensive flat country,' by P. De Koning, the figures by Lingelbach, 1000 gs.: this picture is supposed to have become an acquisition to Sir Robert Peel's collection, and is certainly the finest the artist ever painted. No. 225, 'The Farrier,' by K. Du Jardin, 1350 gs. No. 228, 'The Adoration of the Shepherds,' 2875 gs. No. 230, 'The Large Calm,' by W. Vandewelde, formerly Lord Lichfield's, 1680 gs.; and No. 231, 'The Holy Family with St. Elizabeth and St. John,' 2360 gs. The two last named were purchased by the Marquis of Hertford. The picture by Rubens is one of his most brilliant performances, and has always been considered as the *chef-d'œuvre* of this master's cabinet pictures. It was formerly in the Imperial Gallery of Vienna, and has been possessed by various persons, one of whom, M. Delahante, gave for it, upwards of thirty years since, £3000 sterling. We do not learn that any acquisition was made from this sale to our National Gallery, and cannot but regret that such opportunities are totally neglected.

On the 4th of July next a sale is advertised of very great importance, to take place at Messrs. Christie and Manson's; and we take the opportunity of recommending every admirer of the Fine Arts, and every lover of its higher and more exalted qualities, not to lose the opportunity of a visit on the two previous days to view the collection. It appears almost a paradox that some of the pictures now offered should have been so long in this country without finding a purchaser; our present race of amateurs must certainly be less instructed on the subject than those who lived at the period the Orleans Gallery was brought to England. That collection alone contained forty pictures by the Caracci, the whole of which were purchased in a week after the exhibition took place; yet, in the forthcoming sale will be found two of the great works of these renowned masters: the one, 'Christ Curing the Blind,' by Ludovico Caracci, and the other, 'Christ Raising the Widow's Son,' by Agostino Caracci, which have been in England for six or seven years, and remain unsold. They were painted for the Prince Giustiniani, of Rome, and remained in his palace until purchased by Lucien Bonaparte in 1806; since which time they have belonged to the Queen of Etruria and the Duke of Lucre, the latter of whom sent them to England. The smaller picture, by Annibal Caracci, was placed in the Chapel of the Giustiniani Palace. When these three pictures first came to England, a general desire was elicited that they should have been purchased for the nation. Independent of their great value as objects of study for artists, which would have been found augmented by the requisition of historical works for the Palace at Westminster, they would, as representations of the great miracles of Christ, upon which our religion is founded, have exercised a beneficial influence in placing before the eyes of the multitude these divine compositions. From this gallery there will also appear in this sale the 'Noli me Tangere,' a magnificent and large picture, by Barocci, the *chef-d'œuvre* of the master, and engraved by Raffaele Morghen; and the 'Massacre des Innocens,' by Nicolo Poussin, formerly in the Borghese Palace, and one of his most important and powerful works; engraved by Bettelini. Other works of great consequence are comprised in this collection. A small picture of 'Flora,' by Leonardo da Vinci, for which the late Sir T. Baring paid above £2000. An 'Altarpiece,' formerly in the Church of the Jesuits at Antwerp, painted by Rubens. 'The Flight into Egypt,' engraved by Bolswert, and since in the Danoot Collection. A marvellous work of Art by Rembrandt, being the celebrated 'Portrait of Justus Lipsius,' painted in 1664, his best time, and latterly in the collection of Cardinal Fesch; and particularly a picture of the most refined taste, painted in tempera, by Luini. We urge our readers resident in London not to omit the opportunity of the two days of public view following our day of publication; as such exhibitions are rare, and the probability is great that the principal works will be purchased for other countries where a more exalted feeling for the sublime in Art exists. Here we have been condemned within a few days to witness a puerile, trashy application of wealth in the purchase of the head of a pretty, smirking Frenchwoman, named a Psyche, costumed like one of the corps de ballet of the Italian Opera, and with about as unintellectual a look, "Bête

comme une danseuse," say our neighbours; and they know something about dancing, and the Fine Arts too. Comparisons are odious, indeed, of Greuze's picture with the forthcoming Leonardo, the Luini, and a divine 'St John,' by Murillo, from a convent at Seville, which has just arrived from Spain. We need say further that Mr. Buchanan, the proprietor of the collection to be sold, has been the active agent of bringing into this country a great number of the finest works now in private cabinets. Upwards of a third of those in our National Gallery have passed through his hands from Continental collections. By his means we have become enriched with pictures that have been the pride and fame of foreign princes; and in this laudable pursuit he has, as a private individual, exercised a beneficial influence upon the public taste, and become indirectly one of the greatest benefactors of the Fine Arts in the United Kingdom.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—In our Royal Foundry, one of the largest portions of the colossal statue of the Bavaria, weighing at least 600 cwt. of metal, is about to be cast. Lately the bronze statue of the English Minister Huskisson has been exhibited in the yard of the foundry. Finally, it has been conceived by the conductors of that establishment that the gloss of completely chiselled metal statues is not at all beautiful. Herr Mueller, inspector, has therefore used quite a different method of chiselling, producing a deep faint colouring. Sometimes this colouring is produced by certain acids; but this being rather an adulteration, the new method is a good acquisition of the art of casting. A great many other works of the ingenious sculptor Schwanthaler are about to be cast, chiefly a fountain, with five statues, for the city of Vienna.—We mentioned last year in the ART-UNION Journal (July number, p. 222) a novel method of Stereochromatic Painting (in fresco), invented by Messrs. Fuchs and Schlotthauer. Von Kaulbach has adopted and employed this method with great success, the more so as this artist is extremely clever in accomplishing himself in any new branch of painting. He will certainly execute several works in this new mode of painting.—Cornelius has once more visited the capital of Bavaria; he was received by all the artists living there with great enthusiasm, and greeted with an artistic festival. The great master was no less favourably received by the King—the great patron of the Fine Arts.

DRESDEN.—A new era in the history of the Fine Arts in our city will begin with the commencement of the labours of the celebrated artist T. Schnorr, who, as will be remembered, has obeyed the call of our King. It is true that Dresden was neither the last nor the least of the German cities who have a claim for celebrity in the Fine Arts; but necessity imperatively commands a higher degree of eminence. Several artists—in the first instance, Herr Bendemann—have greatly contributed to a sort of glory; fresco-painting has been boldly attempted, but still it is without a superior character. Schnorr is able to do much; his activity has been, as it were, the lever for rising energies. It is hoped that he will exert his best energies in Dresden. Thus the New Museum will rise with new life in the Fine Arts.

BERLIN.—It is known that Faraday's principle of the agency of galvanism on a solution of copper has been applied in the Fine Arts to a process which forms imitations of cast-metal figures. In our city an establishment for galvanoplastic artistical productions has been founded by Baron Von Haekewitz with great success. As long as the activity of the conductors of this establishment did not transgress a certain limit of industrial purposes, or of smaller products in the Fine Arts, it was looked upon as a novel kind of industry; but, since it has also tried colossal productions, it must be ranked among the vehicles of the cultivation of the Fine Arts. The proprietor of the establishment has, by order of the King, produced by the said chemical agency an excellent representation of the head of the Juno of Ludovici, together with a bust after Rauch's model. This successful work, so eminently vying with any cast work, has induced the King to order works of the largest scale, e.g., the colossal statue of Christ by Thorwaldsen, and the magnificent metal doors of the

Wittenberg Castle Church, which will contain the 96 theses of Luther. The art of chiselling is by no means capable of producing so nice a colouring as this new galvanic process.—We must strongly recommend the lithographic establishment of Messrs. Winckelmann and Sons; it has chiefly distinguished itself for chromatic printing. Of the various works published we must cite the representations of Pompeian mural paintings by the painter Tarnite, and Professor Welcker of the University of Bonn.

VIENNA.—The artists of this capital, fully aware of the necessity of harmony amongst themselves, have had a vernal festival. The anniversary of Albert Durer was deemed the most convenient day for this occasion; a neighbouring hill, with a beautiful view of the metropolis, the best locality. The greatest ancient German painter was much commemorated by songs and speeches, and the artists devoted themselves to the grand purpose of cultivating with more unanimity the Fine Arts. One of the principal toasts was given to the King of Bavaria, who "from the dark vaults of past times had called forth a new era of German Art."

LEIPZIG.—A curious publication, "The Struggle of Light and Darkness," in five plates, invented, engraved, and illustrated by Maurice Retsch, the celebrated author of the *Outlines to Shakespeare*, Schiller, &c., has appeared, representing the victory of Light in beautiful sketches.—A colossal bronze monument will be erected in our city to the memory of the great philosopher Leibnitz. The Government has allowed the University largely to contribute to the funds; the city council will vote a considerable sum; the rest will be raised by contributions from other cities of Germany. Much has been said against the erection of similar monuments, and a greater support of national education recommended. Both purposes may be alike promoted; whilst the Fine Arts, chiefly sculpture, are so much in favour with the nation that it would be a gross error not to give employment to the artists.

COLOGNE.—Notwithstanding the very powerful opposition of those who think the completion of the celebrated Cathedral improper or useless, the work is still in very active progress; the necessary additions, renovations, and restorations increase in rapid succession, giving an honourable testimony to the genius of the architects and the industry of the workmen.

FRANKFORT-UPON-THAINE.—An excellent painting has lately been exhibited in the rooms of the Stadel Establishment (Stadel'sche Institut) by the very able artist, Jacobs of Gotha, representing 'Samson, with Delilah, fettered by the Philistines.' The subject is conceived in the manner in which it is described in the Scripture. The work is executed in a grand style.—Herr T. Becker, Professor of the establishment, an eminent painter, who, in every respect, is able to compete with the Belgian artists, will send a grand piece to the Brussels Exhibition of this year.—A painting-seller of the name of Manega, of Geneva, has sold to the Elector of Hesse a grand painting representing a flock of sheep in a thunderstorm, as an original by Verboekhoven, whilst the Brussels Museum is in possession of it. The artist, after the necessary investigations, stated that he himself had never made a repetition of the above work, and that he had received 12,000 francs for it. For the copy more than double the price had been demanded; it was finally disposed of for £330.

ROME.—One of the grandest cartoons that was ever created has lately been completed by Cornelius, representing the four Powers alluded to in the Apocalypse, and appearing at the destruction of mankind. It is the finest and most perfect work that may be seen; it satisfies the expectations of the artists as well as the public at large. The climax of horror is represented, not by common means, but by the spirit of Poetry; all is striking and new—a genuine masterpiece.

It is reported that a great number of principal paintings by ancient masters, in such churches as are not regarded as fit and safe repositories to contain such treasures, will be removed and replaced by good copies. The originals are to form a splendid collection in a building that is to be erected for this purpose.

PARIS.—M. Huvé, architect; M. Ramus, sculptor; and M. Belloc, Director of the Government School of Design, have been named members of the Legion of Honour.—M. Ramus has received an order for a statue of Anne of Austria, for the

Gardens of the Luxembourg.—The paintings on lava by M. Jollivet, which are to decorate the front of the Church of St. Vincent de Paul, have passed with safety the proof of fire, and have perfectly succeeded.—The Minister of the Interior has given to the Opera the statue of Rossini.—Le Courvreur, of Amiens, has just finished a fine painting on glass of the Ascension; the heads of Christ, the Virgin, St. John, and St. Peter are of fine character; the figures are well draped. It is expected he will have to reproduce in this style the principal facts of the history of Amiens.—At the request of Prince de Joinville, Morel Fatio, the marine-painter, is to accompany the Mediterranean squadron.—The purchases at the close of the Salon, by the Director des Beaux Arts, are enveloped in mystery; all that is known is the purchase of 'The Newfoundland Dog,' by Meyer; and the 'Route d'Alger,' by Thuillier.—The King of Holland has ordered an Exposition this year at Amsterdam, to begin September 7.—M. L. Meyer has gone to the Hague, and is to accompany the Prince Henry of Holland on a voyage of circumnavigation as painter to the expedition.

EXPOSITION OF SEVERAL PORCELAIN AND DOUAT TAPÉSTRY.—This year the Exposition is a proof that rubbish may be executed by a famous establishment when the chiefs are led away by bad taste in design; from whence arises the fault? Is it from the bad taste of the artists? This is not likely, they all being first-rate talents. Is it to court favour from those for whom the articles are destined? However it be, the fault exists; and the labours of such painters as Andre, Beranger, Buequet, Devilly, Dubois, Fontaine, Garneray, Jacobber, Langlase, Lejour, Morlot, Regnier, Risereux, Schilt, Mesdames Ducluseau, Laurent, and Turgan, are thrown away upon articles of the poorest taste. These ideas presented themselves to us on looking at a large musical Turkish clock, intended as a present to Mehemet Ali, also one called "des Quatre Saisons." It is unfortunate that the fine painting of MM. Schilt, Sejour, and Fontaine should be thrown away upon so paltry a conception, without style, originality, or taste, and fit only for patterns to those poor porcelain ornaments sold by peddlers in our villages. Madame Ducluseau and M. Beranger have reproduced in a most splendid manner the portraits of Queen Victoria and Prince Albert, after the paintings by Winterhalter: it is impossible to have better success. It is sad to see so much talent and fine painting wasted upon such miserable originals as are those paintings of Winterhalter; our poor Queen is made a complete Amazon, her left breast being compressed by her arm in such a way as to appear cut off, while the right by contrast is as ridiculously large; the drapery stiff and poor. As to Prince Albert, he is rather worse treated—stiff, formal, and uninteresting. Madame Turgan has also been condemned to paint the Prince de Joinville (after Winterhalter), who seems a lay figure dressed up. We repeat that nothing can be finer than the execution of these three portraits; the defects we have existing only in the originals.

If we have been severe on the clocks, we may praise, without reserve, two round tables, the *coffret* of the Queen, a grand Etruscan vase, also several other vases of various and classical forms in excellent taste, table services, &c. There is a Chinese table of great originality; a table (style Renaissance) much superior in point of taste, very rich, and beautifully ornamented by M. Jacobber, who has laid under contribution the gardens of the four quarters of the globe. The Chinese table is rather curious than in pure taste, but is original, and no doubt Chinese enough for those who have not visited the Celestial Empire. The Queen's *coffret* is very rich, and ornamented by five paintings by Garneray, representing the 'Prise du Fort de St. Jean d'Ulloa,' 'The Prince and Princess Joinville going to Rio Janeiro,' 'The Ship Hercules,' 'The Frigate the Belle Poule,' and 'The Embarking of the dead Body of Napoleon.' They are very well executed. Several of a series of plates painted by this artist are also exhibited; they are very interesting, as showing the customs of all countries.

In the Tapestry department there is the usual exhibition of that needlework, by which the finest paintings are so beautifully copied: it is neither better nor worse than former exhibitions, containing little novelty. The designs for carpets are "middling"; they do not present a falling off; and that is as much as can be said.

ART IN THE PROVINCES.

BIRMINGHAM SCHOOL OF DESIGN.—The annual Meeting of the Subscribers of this Institution has been held. The attendance was numerous and highly respectable. The Rev. J. P. Lee, having been requested to take the chair, proceeded to read the Report of the Committee for the past year, which it is needless to state was an interesting one, auguring well for the future prospects of our manufactures. The number of pupils on the books last year was 207; at the same period this year they amount to 355, showing an increase of 48. The attendance of the pupils was highly satisfactory: in April, 1845, 331 was the average attendance at each lesson; in the same month of the present year it amounted to 265. The report referred to the great liberality exhibited towards the School by the head establishment in London, both as regards pecuniary aid and the presentation of casts and books. Several wealthy inhabitants of the town have presented gifts; and the Birmingham Horticultural Society had thrown open their grounds to the students on a simple recommendation by the Chairman of the Committee. Mr. Heavisdale had retired in the interim, and had been succeeded by Mr. Murdoch *pro tempore*; and, finally, Mr. Clarke had been appointed by the Council in London. The Committee also expressed their satisfaction at the exertions made by Mr. Kyd, the Assistant Master. A lending library had been opened during the past year, from which the best results may be expected. Mr. Poynter, the Inspector, had visited the School twice, and expressed himself highly satisfied with the arrangements. The modelling class had increased, and the Committee think they are justified, by the competitive specimens, in saying they consider the progress made in this department as promising. The Committee felt assured of the benefits arising from the study of outline drawing. A firm foundation is thus raised on which to build; and although the progress of the students may, to appearance, be slow, there can be no doubt but that it is sure. The Committee felt assured of the advantages to be derived, in a financial view, from the encouragement of design. This was proved by the communication and statistics supplied by C. H. Wilson, Esq., the accomplished Director of the London School of Design, to whose kindness and ability the Society is under many and great obligations. He states as follows:—"The Bill for the Protection of Designs passed in the year 1839. The following list will show what has been the effect of this act with reference to some articles of metal. I allude particularly to stoves and fenders. From the passing of the bill, September, 1839, to September, 1840, 393 patterns were registered. This number increased to 813, at or about the same season in 1841; to 1396 in 1842; to 9835 by September 11, 1843; to 21,953 by September 30, 1845; and to 33,186 by January 22, 1846: that is, a sum of £29,564 has been paid to Government since the passing of this bill on the above-mentioned class of goods only." The Committee had, however, to regret that the increase of subscribers had not been great; and that, notwithstanding the increased grant from the head School in London, a deficiency to a considerable amount was due by the Institution to its treasurer. They felt assured that the uses and utility of such an Institution must be misunderstood, or it would be better supported. They felt assured of the immense benefits which would accrue to our manufactures by an enlightened artistic education such as was here supplied: not to speak of the study of drawing, as a means by which evenings might be pleasantly and innocently passed. The limits of the present building will not admit of the increase of students, and the contemplation of a denial to many, should increased liberality in the public not allow of an extension of premises and accommodation, would be matter of regret. In reference to the competitive drawings of the students, we do not think in number that they equal those exhibited last year; many of them were, however, highly satisfactory. In the outline specimens many fine good drawings were exhibited. In the chalk competition, especially in drawing from the round, many of the specimens were distinguished by high excellence, and displayed a thorough knowledge of the manipulation of the crayon, and the effect attendant on the judicious application of light and shadow. The drawings exhibited by the lady students were also creditable. We cannot, however, but regret that designs having for direct purpose their being applied at once to our manufactures were so few; and saving the three competition drawings for gates, and a design for an epergne furnished by a lady student, we are not aware of any. Surely it would be wise to encourage this, viz.—designs or models which could be carried out by our iron-founders, lamp-makers, brass-founders, or silversmiths. The specimens of drawings exhibited prove that the mechanical process is completely mastered now for its practical application. The battle-field of nations will now be in the workshops; and Manufactories, the Tariff, and Free Trade will lay us open to competition from quarters which we are at present but little aware of. Mechanical and chemical knowledge, powerful levers and adjuncts though they be, will oppose but a slight barrier to the inroads of foreign goods in which are so apparent elegance and taste, the results of judicious training in the art of design. We can scarcely reconcile the apparent indifference exhibited and noticed in the report as regards supporting the School with the avidity with which any design, new or novel, is picked up by manufacturers (whether such is really in good taste or no we presume not to say). It must be apparent that if the seed be not sown, no harvest can be reaped; and a parsimonious saving in the matter of declining assistance to an Institution like the present is really injudicious. But

there is something more than this—the attendance and selection of committee-men who know somewhat of Art as applied to manufactures, or manufactures which could be aided by Art, is of importance; nevertheless, it is an undoubted fact that the leading gentleman in the School of Design here is not a manufacturer: we refer to the Rev. J. P. Lee, whose interest and exertions in behalf of the School are worthy of all praise; it would be well if others more likely to derive greater benefit were equally zealous. In conclusion, the School is successful in every respect, save in its pecuniary matters; and we confess that we have faith in the growing importance of articles exhibiting good taste being more eagerly inquired after—stirring up within our manufacturers something like an enthusiasm worthy of them. The few years the experiment of Schools of Design has been tried in England proves, in a satisfactory way, their utility; our progress has been a marked one; and the last three years indicate a greater improvement than the preceding thirty.

It is impossible to close our notice without expressing our astonishment that the numerous and wealthy manufacturers of Birmingham contribute so little to the maintenance of this School; they are bound to support it from self-interest alone; but there are other and far higher reasons why they should do so. Their assistance has been so paltry as to be really discreditable; this town is reaping large benefit from its establishment, but they withhold—or give grudgingly and meanly—their aid; they are themselves deriving pounds of profit from its progress, while they bestow farthings in return. This is too bad; such conduct would justify observations of the severest kind.

EXHIBITION OF WORKS OF ART AT NOTTINGHAM.—We direct the especial attention of our artist-readers to the advertisement which announces an intention to open an Exhibition of Works of British Art in the wealthy and prosperous manufacturing town of Nottingham; it is strange that hitherto no attempt of the kind has been made, although the locality is one which offers manifest advantages—advantages which have been of late considerably enhanced by the establishment of a branch of the Government School of Design, the Director of which is the Honorary Secretary of the Society of Artists to which we now advert,—himself an artist of no ordinary talent. We trust this experiment will be in all respects successful; and that the laudable attempt to promote the cause of Art in a most important district will receive the earnest support of the Metropolitan artists—not only for their own interests (which it cannot fail materially to promote), but with a view to extending the great principle of moral and social improvement of which Art is the safest and surest promoter. We have the pleasure to know Mr. Hammersley (the Hon. Sec.) as a gentleman of considerable energy whose best exertions may be calculated upon to advance the objects of those who contribute, and who will pay the most courteous attention to any communications that may be made to him.

NOTTINGHAM SCHOOL OF DESIGN.—During the past month the annual meeting of the Committee and friends of this Institution has taken place. The Mayor of Nottingham presided, and we are happy to say the room (the Exchange Hall) was crowded to excess. We learn from the Report that there has been a considerable increase in the number of the students during the past year; and that the present school-rooms are quite inadequate for the present students, much less for the numerous applicants for admission who are desirous of joining the Institution. Another feature in regard to the students, is the fact of there being now on the books several who, to quote the words of the Report, "are of an age that gives assurance of a decided purpose to their exertions, and much good to the designs in the local manufactures may be expected;"—and we may add *as realized*, as we learn that a large majority of the pupils are already engaged in the manufacture of the district, and many of them standing deservedly high as designers. We ascertain, likewise, that several applications have been made to the Master for young men whose knowledge of Art would qualify them for situations; and it is satisfactory to state that such have been found in the School, whose entire education in Art has been there obtained. The Report bears testimony to the great liberality of the Council in London. This liberality has been shown in the numerous presents of valuable casts and prints. It is also encouraging to learn that since the last annual meeting the Government grant has been renewed; and we cordially hope that during the next three years, for which the grant is given, there will be much greater evidence of the real practical usefulness of the School than has been apparent during the period since its establishment. It is intended, as soon as there is suitable accommodation, to establish a class for females. This is of the highest importance in Nottingham, as there are many thousands of females employed in the district to whom education in Art would be of essential service. We are happy to find that the progress of the School is such as has induced the Provincial Council to determine upon the immediate erection of more suitable school-rooms than those at present occupied. This is most satisfactory, as the number of applicants for admission exceeds the number already on the books of the School. During the past year the School has been visited by the Director of the Head School at Somerset House, and by the Inspector; both bear testimony to its progress, and both give hopes of its decided and useful advancement. The School has the advantage of a Master to whose exertions the Report thus refers:—"Since the last annual meeting, Mr. Hammersley has been appointed Master of the School. The Committee have great pleasure in bearing their testimony to his talent, zeal, and assiduity, which have considerably raised the character and importance of the School: the increased number of students,

and the excellence of their drawings, being the best testimony to the talents and efficiency of the Master."

MANCHESTER.—It is known that Mr. George Wallis has retired from the Mastership of the Government School of Design—a circumstance much to be regretted. He has, it appears, established in Manchester a private school, with a view to the education in Art of those classes who are not considered eligible for admission into the Government School. We believe there are few gentlemen better qualified for this important task; and trust he will be, as he deserves to be, eminently successful. The more Schools of Art—of Industrial Art—we have, the better; and there is no town of the kingdom where they can do more true service than they can do in Manchester.

HALIFAX.—The Art-Union of Halifax has distributed prizes; but they consist chiefly of copies of paintings and prints. The Society is conducted on a very limited scale; and we question whether it would not have been wiser to have thrown its funds into that of the Art-Union of London.

GLASGOW SCHOOL OF DESIGN.—The annual report of this School has been made. It was opened, it appears, on the 6th of January, 1845, in confined premises, and it was soon found necessary to purchase the adjoining property, and enlarge the building. In the first seven months and a half, previous to the enlargement, 549 male and 37 female students were admitted. The total income for the year 1844-5 was £1314. 6s. 11d., and there was a balance in hand of £336 13s. 7d. Stress was laid on the efficient manner in which Mr. Macmanus, the Head Master, had discharged the duties of his office.

ART-UNION OF LONDON.

We have no information to communicate to our readers relative to the position of this Society; matters remain *in statu quo*. The Bill is still held back, although probably its fate will be determined within the next few days. It is not impossible that its fate may be materially influenced by contemplated Ministerial changes. Under any circumstances, we repeat our conviction that the Society will not be ABANDONED; but that, on the contrary, it will proceed prosperously with or without legislation. Several petitions on the subject have been prepared in various parts of the kingdom, in Ireland and in Scotland, and by the several Societies of the Metropolis: these will, of course, be laid before Parliament.

ADDITIONAL PRIZE SELECTIONS.

PRIZES OF TWO HUNDRED POUNDS.—'The Dawn of Morning,' F. Danby, R.A., £250.

PRIZE OF EIGHTY POUNDS.—'Lerici, on the Gulf of Spezia,' G. E. Hering, R.A.

PRIZES OF SIXTY POUNDS.—'An Interior,' J. F. Hering, B.L., £84; 'Isaac of York,' T. Clater, S.B.A., £80; 'Roslin Castle,' H. J. Boddington, S.B.A., £80.

PRIZE OF FIFTY POUNDS.—'View above Bridge, Monmouth,' J. Tennant, S.B.A., £52. 10s.

PRIZES OF FORTY POUNDS.—'Gipsies' Camp,' H. J. Boddington, S.B.A.; 'Folkestone from the East,' J. Wilson, S.B.A., £50; 'The Nest of Birds,' G. Stevens, S.B.A., £50; 'Hungarian Goatherds,' J. Zeitter, S.B.A., £50; 'The Arrival at a Dried-up Well in the Desert,' H. Warren, N.W.C.S.

PRIZES OF THIRTY POUNDS.—'Street in Rotterdam,' W. Callow, W.C.S.; 'Gipsy Encampment,' H. Jutsum, R.A., £40; 'View of Hastings—Sunset,' J. Maule, R.A.; 'The Holy Family,' J. M. Wright, W.C.S., £31. 10s.

PRIZES OF TWENTY-FIVE POUNDS.—'Yes or No,' J. W. Wright, W.C.S., £40; 'Tantallon Castle,' J. Wilson, R.A.; 'I do beseech you, play upon this Pipe,' W. Lee, N.W.C.S.; 'The Watering Place,' H. J. Boddington, S.B.A., £30; 'Old Bridge at Avignon,' W. Callow, W.C.S., £30; 'River Scene—Holland,' H. Lancaster, S.B.A., £40; 'Distant View of Sheerness,' S. Walters, S.B.A.

PRIZES OF TWENTY POUNDS.—'Lynmouth Bridge,' W. Havell, R.A.; 'Shoreham Bay,' A. Clint, S.B.A., £70; 'The Recruiting Party,' J. D. Croome, S.B.A., £31. 10s.; 'From the Revelation, chap. xix., ver. 20,' J. Stephanoff, W.C.S.; 'The Silent Welcome,' A. Fripp, W.C.S.; 'Cart Horses,' Sc., J. Dearman, R.A.; 'Roe Deer,' W. Barrand, S.B.A., £35; 'Dutch Boat on the Beach at Yarmouth,' H. Lancaster, S.B.A.; 'Gipsy and Child,' A. H. Taylor, N.W.C.S., £15. 15s.

PRIZES OF FIFTEEN POUNDS.—'A Seizure in Tall,' J. Bateman, S.B.A.; 'Old Breakwater near Ryde,' H. Lancaster, S.B.A.; 'Cattle Watering on the Thames,' J. Wilson, jun., S.B.A., £20; 'Magna Charta Island,' C. Pearson, S.B.A.; 'Part of Stein Church, Prague,' S. Prout, W.C.S.; 'The Merry Maidens,' J. Stewart, S.B.A., £30; 'On the Rhine,' G. Howse, N.W.C.S., £20; 'On the Wey,' J. Williams, S.B.A.; 'Landscape with Cows,' J. Dearman, R.A.; 'Fleet Boat—Folkestone in the distance,' C. Bentley, W.C.S.; 'The Dewerstone, Dartmoor,' W. Bath, B.I.

PRIZES OF TEN POUNDS.—'Port of Boulogne,' T. S. Robins, N.W.C.S.; 'Recollections of the Midway,' F. P. Bailton, S.B.A.; 'At Eton,' E. Duncan, N.W.C.S., £12. 12s.; 'A Roadside Inn,' E. Child, S.B.A.

CHARITY FESTIVALS IN LONDON.

THE SCHOOL CHILDREN IN ST. PAUL'S. THE BAZAAR IN CHELSEA GARDENS.

THOSE who wish to see the beauty and wealth of England's aristocracy should visit London in June. No matter if the heat and dust be insupportable—if no breeze come from the Serpentine—though you may be three hours in the hot and crowded "drive," and yet not once round the Park, where the heavy trees nod sleepily over the brown turf;—no matter how you are crushed at opera or concert—how oppressed by the eloquence and heat at charity sermons of popular preachers, or worn out by three or four parties on one night—a London June is worth the toil, not only for the sake of the excitement, so varied as to prevent fatigue, but for the knowledge you acquire of the mighty springs that keep the great machine of society in motion. As the season draws towards a close, various proverbs impress themselves almost unconsciously upon the mind;—you learn that "all is not gold that glitters"—you are astonished, and then disgusted, with the mammon worship, and cannot understand for a time how it is that persons without birth or talent, or an overabundance of what plain, simple souls call "good character," are thrust into high places, and keep there, at all events for "a season"—you are bewildered by the glare and noise, the gorgeousness and beauty—you fancy at times that the whole (London) world is rich and happy, that every creature keeps a carriage, and that the want and disease you once had faith in are hobgoblins to extort money under false pretences; that poverty is an impostor!—you are almost on the point of communicating this new creed to your last acquaintance, when she entreates you for a subscription or a vote and interest for some favourite charity, or even person; she talks of distress, in her own gorgeous drawing-room, and you find that "the cry" of want and destitution has been heard there, and as sure as heard will be relieved—you learn that the high-born lady is only *uncharitable* when *thoughtless*, but, once fix her, get her to *think* of misery, and she hastens to relieve it—according to her fashion certainly, but still to relieve it; want and destitution are kept out of sight in "the season," yet their reality is impressed upon you, not only by tales and sermons, but by *facts*, by shows—great shows—to stimulate the charity you a little time before disbelieved in.

The streets were crowded early in the month of June by hundreds of little living creatures, dressed in the quaint costumes of their several parishes, preceded by red-faced men with staves and bouquets, and well-dressed women, the teachers of poverty; and each child was an item of the great "Charity Show" of "the season" in glorious Old St. Paul's. You could not but long to thrust the little panting children and the well-dressed women, and even the red-faced men, into the omnibus, so that they, as well as yourself, might not be too tired to enjoy the sight, so full of young and important life. In a little time you are beneath the *dome* of St. Paul's, the heat at 90. The arena in the centre filled by the princes and nobles of the land, with tiers of seats reaching from the base of the organ. Beneath the dome, benches were placed, ascending on all sides; and upon these, were ranged thousands of charity children—the little panting trudgers of our streets! the girls occupying the lower, the boys the upper, part of the benches, each school having its banner, or the plain crossed stick marked with its ward or parish, at the head of each division. The old grey dome of the Cathedral never looked to greater advantage than when canopied by this vast mosaic of bright young human faces, each with its own world of feelings and sentiments, and yet how small an atom of the whole! And when they sung (these poor children!) there was something painfully touching in the rude harmony of so many child-voices—voices raised together!

It certainly is the grandest sight in London, and ought to be witnessed by all who love to feel the strong beatings of their own hearts. The after feeling is the only painful one. If these are the children of charity whom we *have* seen, what multitudes of poor parents and little children must there be whom we *have not* seen! Let us not forget *this*, either in theory or in practice; and we shall be better and happier for such memories.

A very different scene was witnessed in the Gardens of Old Chelsea, to which we ventured to call attention last month. The Bazaar was held on the 18th and 19th of June, for the benefit of the funds of the Hospital "for the Cure of Consumption and Diseases of the Chest"; and this great call on the charities and sympathies of the rich was nobly answered. One person, determined "not to let his right hand know what his left hand doeth," sent, anonymously a donation of £500; another sent £100; and since the 19th, we are happy to say, several "odd" hundreds have found their way to the treasury; and they will all be wanted, for the entreaties for room and assistance increase the more the charity becomes known. Nothing could surpass the beauty of the scene and the excellence of the arrangements in the grounds, except, indeed, the heat of the days through which the ladies toiled at their stalls, untired, to all appearance, by their exertions. Without, along the roads, and, wherever they could obtain it, under shelter of the trees, were crowds of carriages, and long strips of "cabs"—the drivers fast asleep—the horses hanging their weary heads—the footmen lazily fanning themselves with their laced hats;—the crowd within evinced no symptom of this suffering; thronging about the stalls, some of which boasted a far more ambitious supply of "toys" than Bazaars are expected to produce. The tent of the Duchess was filled with choice company, who admired the "pleasantries" of the placards affixed to a ducal stall—announcing "a speedy retirement from business"—and who then visited the other fair stall-holders—from each of whom the Duchess of Gloucester had previously made a purchase. It is greatly to the honour of our manufacturers that many of them sent contributions, not only "in coin, but in kind," to aid the cause of this noble charity. We perceived on several of the stalls valuable donations of most exquisite and costly works in *papier mâché*, manufactured by Jennens and Bettridge, of Halcumb-street: one stall in particular was rich in the gifts of the finest castings of Coalbrookdale; the china ornaments of Messrs. Copeland and Garrett; and some charming productions of Mr. Minton's porcelain. We saw on the same table specimens of Mr. Leake's leather-pressing, and some of the beautiful patent wood-carving of Mr. Higgin. Messrs. M'Callum and Hodson, of Birmingham, also presented some beautiful works in *papier mâché*. There was also displayed an exquisite little picture of Nell Gwynne and Charles II., painted for the charity by Mr. E. M. Ward, and purchased almost immediately by William Jackson, Esq., of Birkenshead; a charming sketch in oils of fruit, by our great fruit-painter Lance, another generous gift to the institution; three drawings by Prout, two of which were immediately purchased—one by Mrs. Gordon of Naish, another by Mr. Philip Rose; and two of Mr. Jutsum's charming landscapes. There was an abundance of very delightful drawings, but those we have mentioned were framed—an advantage certainly, and the best means of preserving works of Art from injury. There was more than the usual supply, both as to quantity and quality, of ladies' work; and all reasonable and satisfactory to the purchasers, for the fair sellers "gave change" and conducted their business in the right spirit, anxious to sell, but not to take advantage of their customers. The tents were furnished by Mr. Edgington, and the other arrangements were under the direction of Mr. Belshaw, of Manchester, who managed to conduct all things to the entire satisfaction of the directors, of the committee, and the company.

We have only one regret, that, in addition to the two days for which half-a-crown entrance was charged, there was not, as on a former occasion, a third, when the more humble but not less zealous friends of the institution could be admitted for a shilling. As it is, however, in contemplation to open the new Hospital in less than a month, WE BELIEVE A BAZAAR WILL BE HELD WITHIN THE WARDS, under the same distinguished patronage; and, if such is the case, the public will enjoy the gratification of inspecting the building and its arrangements, which their humanity has created, as well as of purchasing whatever they may consider the best memento of so interesting a ceremony.

The receipts at Chelsea were above £2000; and several "odd" hundreds, as we have said, have since found their way into the treasury.

THE LATE B. R. HAYDON.

THE terrible circumstances connected with the death of Mr. Haydon will be known throughout England before this journal is in the hands of its readers. We record the melancholy event with intense sorrow. Much as we have differed from him—somewhat as we have blamed him—he will have few more sincere mourners. It would be ill done—before the grave has closed over his remains—to speak of his faults, or to note the errors which induced a life of struggle terminated by a frightful close; but it would be still more culpable to omit to state that the embarrassed career and unhappy end of this man of genius are to be accounted for without attributing his fate either to the ignorance, neglect, or cruelty of patrons. Indeed, among the few facts connected with his appalling death is one upon which we are bound to offer a remark. In the letter which Mr. Haydon left to his bereaved—we had written deserted—wife, he alludes to a check for £50 received but three days previously from "the private purse" of Sir Robert Peel; we envy Sir Robert his feelings, and offer homage to his generous heart—who could find leisure—at the very moment when occupation of the severest and harshest kind pressed upon him, and his own mind must have been more harassed than perhaps it ever had before been—who could find leisure to listen to and relieve the wants of a sufferer. All honour to his name; be his political destiny what it may, the glory of this one act—which he little dreamed the world would ever hear of—is a set-off against a score of party-victories and a hundred arena-defeats. In writing of the death of Thomas Hood, whose gentle deathbed he made calm and trustful, we spoke of Sir Robert Peel as a "great statesman with a good heart." It is a pure light upon this dismal scene to know that he did much to avert a terrible calamity from another man of genius and his homestead. If in this case his generosity failed, who shall say how often, under similar circumstances, it has been successful?

It is, then, a relief to know that the fate of Haydon was not hastened by the pressure of immediate want, for this £50 had not been expended; although, no doubt, disappointment—and the ghastly stare of poverty, hard to endure at any period, but especially so when age suppresses the hopeful energy of youth—hastened his awful end, and tempted him to leave his family to war with life alone.*

It cannot be concealed that Mr. Haydon's whole course of private and professional life proceeded under erroneous views of human nature; he was always expecting too much, and surely obtained too little. His career is a full volume, which the tyro should carefully study; but he should study it with a thorough knowledge of many circumstances, which do not at first appear, and under the guidance of an experienced and considerate mind; adopting the old warning proverb:—

"Learn to be wise by others' harm,
And you will do full well!"

We feel it a solemn—although painful—duty to warn the young in the world, and in Art, against despair, or even discouragement, in considering this unhappy artist's career, from its commencement to its close. We shall next month have much to say on the sad subject. Between genius and madness,

"What thin partitions do the bounds divide!"

We are sure that public sympathy will afford the poor, though needful, consolation to the widow and the orphans he has left; whatever were his mistakes, Mr. Haydon was a great movement in Art; the sifted legacy of his Lectures will be to the future an invaluable boon; in him genius was combined with knowledge, and knowledge with energy; we have their practical results in his writings even more than in his paintings—and both may, in many ways, TEACH.

* The following is an extract from his Diary, which he is said to have kept with great exactness:—"May 4. I have just received a lawyer's letter, the first for a long time. I have called on the writer, who is an amiable man, and has promised to give me time. I came home under mingled feelings of sorrow, delight, anxiety, and anticipation, and sat down to my palette under an irritable influence. My brain became confused as I foresaw ruin, misery, and a prison before me. I went on with my picture, and rejoiced inwardly at its effects, but, my brain harassed and confused, fell into a deep slumber, from which I did not awake for an hour. I awoke cold, the fire out, and went again to my picture."

TOPICS OF THE MONTH.

THE WELLINGTON STATUE.—Preparations, it will be seen, are in active progress for the reception of the Wellington Statue on its intended pedestal—the arch at Hyde Park-corner. With respect to the propriety of the site, enough has been said—the resolution is the *sic juberis, sic volumus* of that body, ever omnipotent, and too often sans eyes and sans everything—a committee. From first to last this hyper-colossal work has been in progress and suspension during something more than six years, having been begun in May, 1840; and it is now nearly ready to be removed from the studio of Mr. Wyatt to its "pedestal." It is now all put together in the pit in which it was cast piecemeal, and is only waiting for the completion of the carriage on which it is to be removed entire to Hyde Park-corner. Although every precaution has been taken to keep it as light as possible, it still weighs forty tons: the precautions to be used in the construction of the carriage to convey with safety such a work may, therefore, readily be supposed. The vehicle has been designed by Mr. Wyatt, and is in course of construction. The spokes of the wheels will be ten inches in diameter. It is not yet known how it is to be drawn; it has been proposed by artillery horses—by the horses of the household cavalry—and by the men themselves of the Duke's regiment. The horses of the artillery might draw with sufficient steadiness, but cavalry horses are out of the question—certainly the most manageable draught would be that of the men. It will be a month before the scaffoldings at Hyde Park-corner will be ready. In an early number we shall give a minute description of the statue. One most astounding circumstance in regard to this statue, although one that has been passed over without comment of any kind, is its enormous cost. For that single figure no less a sum than £30,000 is to be expended—a sum nearly equal to that which the country paid for the Elgin Marbles! or to that which was asked for the entire Houghton Collection—a collection which, if the country could not then afford to purchase it, George III. ought to have secured to it, by purchasing it out of his privy purse. Thirty-six thousand pounds for that glorious collection! Why, the price was a mere bagatelle! But George III. was the patron of Benjamin West. For any single work of Art thirty thousand pounds is a very large price, unless it be one incrustated over with large accumulations of celebrity and fame, which, without any disparagement to it, is not the case with Wyatt's. Be it, however, even a very superior production of Art in itself, it will be fatally injurious to the arch at the corner of Grosvenor-place, should it be hoisted upon that structure, for which, though he did contemplate embellishment, the architect certainly did not imagine that a colossal equestrian figure would ever be thought of. Neither does Mr. Wyatt himself seem originally to have had an idea that his 'Wellington' would be so disposed of, or he would, by moderating the scale of it, have proportioned it to the dimensions of the arch. Not only could he have obtained the exact admeasurements from the architect, but could have consulted with him as to the maximum of size that could properly be allowed for the figure. In fact, that maximum was already determined by the height of the attic, which seems to be the utmost ever allowed for figures placed upon the upper part of a triumphal arch.

PANORAMA OF THE BATTLE OF SOBRAON.—The pencil of Mr. Burford has been transferred from the sunlit shores of the Bosphorus to the sandy banks of the Sutlej, whose waters were so recently stained with the blood of thousands who perished therein. The war in India was an event of vital interest to this country, and therefore the last great struggle which brought it to a termination may be considered a fitting subject for pictorial representation; yet we have our doubts whether such scenes, however well treated, are those that afford much gratification to behold. In passing from the room where the 'View of Constantinople' is still to be seen, to that which contains the 'Battle of Sobraon,' one is painfully struck by the contrast these pictures exhibit: the one, paroled and sanguinary, torn and trampled down by the rush of contending armies—the other, peaceful almost to solitude, fresh and beautiful in its serenity; the atmosphere of the one hot with the din of battle, and tumultuous with the cries of

victors and vanquished—the other bathed in the rich glow of the setting sun, soft and misty as if no storm ever disturbed its tranquillity. The view of the battle here given is taken from an elevated position within the enemy's entrenchments, and consequently it embraces every object of importance in the struggle; some trifling liberty being taken as regards time, the more effectually to combine the various points of interest. The contest is raging on all sides with the utmost fury; hand-to-hand combats of the fiercest description—cavalry and infantry in one vast *mêlée*—present scenes of the most imposing character. Some of these groups in the foreground are painted with wonderful power and effect; they would of themselves form admirable pictures: we especially noticed the drawing and attitudes of the horses—full of fire and animation. In one part is to be seen the rush of the British infantry into the entrenched lines of the Sikhs, while in another and more distant view may be discovered the river with the half-sunken bridge, over which the brave but discomfited hosts are hurrying by thousands; the British artillery in the meantime making dreadful havoc on the rear of the retreating foe. The whole scene is closed in by the country of the Punjab stretching along into a far-distant horizon. Mr. Burford has succeeded in giving to this portion of his picture a truly beautiful aerial effect; indeed, the whole of the panorama is worked out with great care and skill, and must form an attractive exhibition. Mr. H. C. Selous has most ably assisted him. We understand that the sketches from which the work was painted were furnished by three officers present in the engagement; there is no doubt, therefore, of the representation being a correct one.

DAGUERRETYPE PORTRAITS.—The improvements which science and skill have brought to bear on this interesting art become almost daily more and more manifest. We have during the few past months recorded our favourable opinion of the several specimens submitted to us by those parties who are known as the most successful practisers of this extraordinary invention; we have still to notice its advancement as shown in some portraits we have recently seen by M. Claudet. By an ingenious contrivance in screening the light during the time of sitting for the picture, M. Claudet is enabled to modify various effects of light and shade on the face, by this means displaying the features in their natural relief; the figure is also taken in its proper position, instead of inverted as it used to be by the former method. But the greatest improvement of all we consider is the beautiful colouring which M. Mansion (an artist associated with M. Claudet) has succeeded in giving to his portraits. This is effected by means of the hair-pencil, the same as if worked on paper or ivory. We confess we had no idea of the possibility of producing anything so artistic and elegant on a metal plate. These pictures can scarcely be distinguished from the most highly-finished miniatures for delicacy and effect, while, with regard to the accuracy of representation, they, of course, far surpass the most successful efforts of the pencil alone. They are, truly and undoubtedly, *works of Art*, or we should rather characterize them as the beautiful results of Nature and Art combined; they may be equalled, but we scarcely think they can be surpassed.

MEDAL OF LORD HARDINGE.—A medal has been recently struck by a young artist—Mr. G. G. Adams—in honour of the gallant soldier whose conquests in India, followed rapidly by peace, have obtained for his country so much true glory and veritable service. "Sir Henry" sate to Mr. Adams a short time before his departure from England. The likeness is remarkably good; the head is finely expressive of generous firmness; while the execution is singularly clear and bold, happily blending force with refinement. The reverse is a composition designed to commemorate the appointment of the gallant soldier to the governor-generalship of India—a position in which he was expected, and justly, to keep in its sheath the sword he had so worn as to have gained imperishable renown. Minerva is exhibited giving the olive-branch to a young Greek warrior, whose weapon lies at his feet encircled with laurel. The design is conceived in the highest and purest spirit: the anatomy shows sound knowledge, and the draperies are introduced with judgment and exquisite skill. As the work of the ARTIST, therefore, the medal is entitled to the highest praise;

and as an example of die-engraving it has been surpassed by few in any country, and by only one in this. The production appears at a fortunate moment: it will be coveted especially by the brave officer's many gallant companions in arms, but to the public also it will be an acquisition of very great interest and considerable value.

CARTOONS OF RAFFAELLE AND CORREGGIO.—We gave some time ago an account of the cartoons executed by Correggio for the decorations of the Cathedral of Parma, which are now in the possession of Mr. Herz, No. 11, Great Marlborough-street, who has determined on publishing them in lithography, of the size of the originals. We have had an opportunity of seeing some of the copies which have been made preparatory to drawing them on the stone, in which the spirit and character of the originals are most successfully imitated. On the publication of the lithographs we shall notice them at length. Mr. Herz is also the proprietor of three fragments of a cartoon by Raffaele, which were long known in the collection of Count Fries, at Vienna. One of the fragments contains three heads, and the others, two each; they are those of the cartoon 'Feed my Sheep.' They are merely the heads, for which Count Fries gave two thousand ducats.

INTERIOR DECORATIONS.—We learn that Sir Lionel Goldsmid is decorating in encaustic one of the rooms of his mansion, upon which he means to expend a thousand pounds. The work has been undertaken for him by an eminent upholsterer! In the name of common sense, we ask, why will not such gentlemen employ artists, instead of persons who deface where they pretend to decorate? Cases of this kind are now of frequent occurrence; application is made to Mr. B. or Mr. C., who readily undertakes "the job,"—and how does he accomplish it? By cutting pages out of a few old or modern books, sticking them together, making up a pretty picture—and there is the design! Care to harmony he has none; uniformity of style is a matter of no moment; but it is essential to pick out a variety of pretty bits, and find an artist who will not spoil their effect by giving too much of his own work. We shall consider this matter more in detail ere long. It is grievous to know that every day large sums of money are paid to "decorators," who might as well be apothecaries for any knowledge of Art they possess.

PORTRAIT BY SIR JOSHUA REYNOLDS.—Lady Holland has bequeathed the portrait of the Duke of Bedford, by Sir Joshua, to Lord John Russell, grandson of the Duke.

IMITATION OF OR-MORLU.—We have had an opportunity of inspecting, at Mr. Moore's, Bishopsgate-street, some specimens of gilding in imitation of or-morlu, which equal, if they do not surpass, everything of the kind we had before met with. They consist of equestrian figures executed with exceeding richness of colour, and in appearance as solid as a mass of metal. By the peculiar process adopted in the manufacture, we are assured that they are not liable to tarnish or lose their brilliancy from exposure to the air and dust—an effect which such works are most frequently subject to. They would make elegant, yet not costly, ornaments for the drawing-room.

CAUTION.—A few months ago, a nobleman called upon a picture-dealer in — street, and requested him to go down to his seat in —shire, to clean and arrange a number of pictures that had been in disorder for many years. The dealer did so, and, at an interview with his employer, said, "The fact is, my lord, these are sad trash; you must weed your collection, and send them to Christie's." The suggestion was adopted; the pictures were sent to Christie's, and the dealer who gave the advice bought at the sale, by his emissaries, the whole lot of the said pictures—except seven. This fact speaks for itself.

PRINTING IN COLOURS.—The daily journals inform us that a Mr. Adams, of Philadelphia, has invented a machine by which any variety of colours are printed at one impression. The plan is somewhat like that of a ruling machine. The ink fountain is divided into sections, capable of enlargement or diminution, or variety of arrangement, at pleasure. This discovery, if proved to be correct, will prove very valuable, and will effect a great saving of time, and consequently of expense,

inasmuch as it has hitherto been necessary to take an impression of each colour separately.

STATUE OF PRINCE ALFRED.—We hear that Mrs. Thornycroft has commenced the model for the statue of Prince Alfred, to be executed in marble for the Queen.

MR. BECKFORD'S PICTURES.—Some of the late Mr. Beckford's choicest pictures and books are, it is said, to be shortly removed to Hamilton Palace. The Duke of Hamilton is building for their reception a spacious and elegant library at Dalkeith, adjoining the old state apartments, to be named "The Beckfordian Library and Tribune."

WIMBLEDON PARK.—One of the most beautiful and healthful of the localities which surround the Metropolis is about to be "apportioned" for the erection of "detached villas." There is no situation—not to say within a walk, but within a ride, of London—that presents so many advantages; it completely overlooks the mighty congregation of houses, above which it stands at a considerable elevation; the smoky atmosphere cannot reach it; it is placed far away from the din of busy multitudes, yet it seems to command their every movement. The views are of the truest magnificence—presenting the glories of ages collected in the finest city of the modern world; while the prospect seen beyond, in all directions, is of unequalled interest and beauty. Wimbledon and Westhill Parks—for both are joined in this arrangement—formerly, and not long ago, belonged to the Earl Spencer and the Duke of Sutherland; they were planted at immense cost, and laid out with great taste; NATURE had given to the ground those graceful undulations, without which the landscape-gardener is terribly restricted, and a rich dell supplied a large space with water—a charming and well-stocked lake. Art has been continually employed to improve and give right direction to natural attractions; and it would be difficult to find any where in broad England a site with so many and such varied advantages. The "patrician trees" and the "plebeian underwood" flourish in rich profusion under an atmosphere at once bracing and salubrious. We refer to an advertisement, inserted elsewhere, for the particulars of the allotments about to be made; and we have much pleasure in introducing the subject to our readers, very many of whom it cannot fail to interest.

THE ART-UNION ANNUAL.—Mr. Spriggs is preparing his second annual volume, which will greatly surpass the first. We have seen some of the specimens, which are of much excellence.

PROPOSED FREE EXHIBITION.—A circular has been issued—but unaccompanied by any names—intimating that a plan is in progress for taking large rooms and opening a Free Exhibition of Works of Art,—the expense to be defrayed by the artists who occupy the walls. Although the prospectus is well and sensibly written, we confess we have little hope of its leading to any practical results. We shall probably have to consider the subject at greater length at no distant period.

INSTITUTE OF THE FINE ARTS.—The disruption of this Society is somewhat more than threatened—a circumstance for deep regret. A circular has been issued, signed "Frank Howard, Chairman," and "C. E. Wagstaff, Hon. Sec.," containing singular charges against the Council, on the part of some "Special Committee" to which these two gentlemen, we suppose, belong. The following is the pith of the allegations against the governing body—in reference to "a club":—

"An anomalous body which has arisen in the Institute, and, by the neglect or inconsiderate indulgence of the Council, has been allowed to appropriate a part of the house to the purpose of eating, drinking, and smoking, thereby rendering the Institute liable to the payment of £25 per annum, taxes and rates,—to consume the coals and candles of the Institute without payment—and to obtain a power of controlling the voice of the public meetings by caballing in the club-room and coming down in a body to vote by party direction, without having heard the argument, and thus to destroy the intellectual and deliberative character of the Institute."

No doubt there will be an answer to this singular document; and judgment should, therefore, be suspended.

REVIEWS.

MODERN PAINTERS. Vol. II. By a GRADUATE OF OXFORD. Published by SMITH and ELDER. This book we have kept by us some little time, in the hope of being able to devote space to an examination of the theories it advances; this hope is, however, frustrated by the irremediable pressure of other matter. It is, we may say, entirely theoretical, and we may in a few words describe the manner in which we should have been content to examine it. The writer is a deep thinker, and we can only sit down with him in a vein as profoundly philosophical as his own. His work abounds with truth, but is not wholly true; for lengthy expositions, however, we have not space, but we shall briefly state the manner we had proposed to ourselves to look into the book at length.

There has been little written upon Art in this country; but our quotable authorities were practical men, and their writings—every passage of them—intelligible to the artist, because entirely founded upon practice. Reynolds, Barry, Fuseli, West, Flaxman, and others who have lectured and published lectures, saw mentally the effect of the pencil, the brush, the chisel, in everything they wrote or uttered; they spoke of nothing which was altogether irrelative to execution; they dwelt upon nothing which is beyond the powers of the expression allowed to their art; and herein they were right, because they knew well that the artist has nothing to do with abstract philosophy.

Now, this is a question which the Germans have long ago settled. We will here put forth no opinion of our own, those of others greater than ourselves, whose opinions are borne out by practice. We would place the author of this work even in the cycle of those famous men in Germany who, at the end of the last and the beginning of the present century, so vainly embarrassed themselves with discussions on Art; and, in classing him with Tieck and Wieland and the Schlegels, he must feel that we do not lightly esteem him. It had been our purpose to compare his views with theirs, and those of theirs which most assimilated with his—as with passages from Tieck's "Herzensergussungen" and "Phantasien;" from the "Propyläen" of Göthe; from the "Vorlesungen über die Theorie und Geschichte der bildenden Künste" of Schlegel; and then to have collated these with (to begin at home) the dicta of Reynolds, Barry, and others, and with the expressed opinions founded on practice of some of the German school, as Cornelius, Overbeck, Hess, and others, who have sought to do as much with Art as lies within the power of humanity.

There is in Count Raczynski's "Modern Art in Germany" an article by the learned author of "Italienische Forschungen" (the Baron von Rumohr); it is in the third volume, and is entitled "On the Influence which Literature has exercised on the New Artistic Activity of the Germans;" and in this article it is distinctly shown that the labours of the philosophical writers have never in anywise benefited Art; that, on the contrary, they have embarrassed its progress; and that the present progress in Germany moves in a course directly opposite to that which was pointed out as the only one in which Art could develop its real grandeur.

The opinions expressed by the modern practical writers on Art of the essays of their purely philosophical countrymen are those of every artist, because their theories are utterly unavailable to the artist; and these opinions are borne out by a whole catalogue of works to which we could point, and at the same time give in the words of the painter the principles upon which his work was painted, and the utmost that he has been able to realize. The author of "Modern Painters" does not show himself a practical artist, and the writings of none other have ever been greatly serviceable to the painter. Apart from Art, he is an acute and bold disquisitionist, and we read his book with pleasure as a collateral, but not a direct, contribution to our Art-literature.

THE COSTUME OF THE CLANS. By JOHN SOBIESKI STOLBERG and CHARLES STUART. Published by JOHN MENZIES, Edinburgh; and D. BOGUE, London.

This interesting and erudite work has been looked forward to with deep interest. Even at this time the proprieties of the Highland costume are little understood, and its ancient history less known among those even whom it should most interest.

This, the most comprehensive inquiry that has ever appeared on the subject, commences with the remote period which is lighted only by the Latin authorities. It may thus be thought that a more ancient descent were claimed for the Highland garb than it merited; but it must be borne in mind that the Gael is not less attached to the habit of his fathers than the Arab whose fashions have endured with little change for nearly two thousand years. It is gathered from the Roman writers that the inhabitants of Scotland as early as the first century of our era were acquainted with the manufacture of sailcloth, and consequently fabrics for other purposes; but for a thousand years the history of the costume is indefinite and merely analogous. The eleventh century, however, shows the Highland garb in a definite form, and similar to the general costume of Europe at that period. The ordinary square mantle of other countries is the plaid of the Gael, and it is sufficiently obvious that the kilt descending upon the legs is traditional even from the Roman tunic. At the same time were worn by the Saxons, and earlier by the Gauls and other nations, as we see upon Roman monuments, the *bracæ caligatæ*, or the modern trews. Among the lowest grades, like the mantle of the ancient Germans and Gauls, described by Tacitus and illustrated by Montfaucon, the plaid was often the only covering of the body, belted round the waist in the manner latterly called the "breacan-an-fheilidh," with the lower part reaching to the knee, the upper drawn over the shoulders and pinned upon the breast. The jerkin, or jacket, trews, and plaid, was an arrangement of later date. The feet were protected by shoes or buskins of raw hide called "curan" and "calpachan," and the head by a small conical bonnet called "capa" or "bìocraid." There seems at this early period to have been a greater similarity in the attire of nations speaking different languages, and situated remotely apart, than can be very readily accounted for. The description of the early Highland costume will strike those who have given some attention to the subject as very like that adopted by the Gauls in imitation of the Romans: there was the tunic worn both over the bare leg and the *bracæ*, and there was the mantle and the *bardo-cucullus* to protect the head. The earliest distinct illustration of the common habit of the Scottish clans is to be found in the "Norwegian Saga" of Magnus Barefoot, in which it is said that in 1093 that monarch returned from his great expedition through the Hebrides. He and many of his courtiers had adopted and introduced into Norway the dress worn by the Scottish islanders—a mantle and kirtle, the "breacan" and "falluinn" or plaid and tunic of the Highlanders and Irish, the legs being uncovered as among the earliest Anglo-Saxons. From this latter characteristic he acquired the surname of Barefoot or "Bareleg."

In 1715 the ordinary habit of the Highlanders, as described by Marshal Keith, was "composed of two short vests, the one above reaching only to their waist, the other about six inches longer; short stockings, which reach not quite to their knee, and no breeches; but, above all, they have another piece of the same stuff, about six yards long, which they tie about them in such a manner that it covers their thighs and all their body when they please; but, commonly, it is fixed on their left shoulder, and leaves their right arm free."

The dress usually worn by Prince Charles Edward when on foot is described in the work before us as the great belted plaid, a short coat of black velvet or scarlet faced with blue and laced with gold; a buckskin purse embroidered with gold and closed with a silver check-top; a flat blue or green velvet bonnet bordered with gold lace; and occasionally a crimson velvet *bìocraid* laced in the same manner, and having the seams laid with gold cord. In each he wore the white cockade decorated with the cross of St. Andrew, and the white rose badge pinned with a small diamond coronet. When marching, as he often did at the head of his Highland guard, he was completely armed with dirk, broadsword, two pistols inlaid with silver at his side, and on his shoulder the splendid silver-mounted targe now in possession of Cluny Macpherson, the grandson of the chief of Clan Chattan in 1745. On horseback he wore the trews and shoulder plaid generally of the white or royal tartan. In full dress the latter was made of rich silk, with the yellow cords woven in gold; the coat

was of crimson velvet; the belts of gold lace; the brooch of gold, enriched with precious stones; and the purse of blue or crimson velvet, embroidered with gold and silver, hung with gold cords and tassels, and mounted with a gilt check-top, the semicircle of which was filled by the royal arms, and supporters richly chased and circumscribed below by a line of silver fringe.

The letter-press of this very valuable work is assisted by numerous well-executed lithographs, descriptive of the progress of the costume from the earliest time to its present form. The drawings for these plates are thirty-one in number, and have been made by the authors of the work in a manner faithfully to represent the feeling of the ancient relics and the spirit of the more modern portraits: for there are among the persons represented—The Marquis of Montrose, Macpherson of Clunie, Earl of Breadalbane, Rob Roy, Prince Charles Edward, Sir James Macdonald, Sir Alexander Macdonald, &c. &c. Indeed, throughout the treatise every authority seems to have been consulted which could in anywise contribute to its value, and inasmuch as to leave nothing to be brought forward in any work which might at any time succeed it.

THE ART OF FRESCO PAINTING, AS PRACTISED BY THE OLD ITALIAN AND SPANISH MASTERS, &c. By Mrs. MERRIFIELD, Translator of Cennino Cennini. Publisher, GILPIN.

The favourable reception of this lady's translation of the treatise of the quaint old Italian painter has induced her to proceed farther in her inquiries on the subject of fresco; and, on looking through the book now before us, we find it entitled to the respect and consideration of the profession, inasmuch as it is the result of deep research pursued in a manner to warrant the confidence of those to whom fresco is a subject of inquiry. On a matter of such difficulty it may be said that the labours of no one are of any value unassisted by extensive practical experience; but, when we say that it is the purpose of this lady to lay open the methods of those whose names are authorities to which artists of all times have bowed in deference, all objection on the part of practical efficiency must be set aside. The writers of whom she speaks are Theophilus, A.D. 1000—1300; MSS. in the Bibliothèque Royale, 1431; Cennini, 1437; Alberti, 1485; Vasari, 1547; Guevara, 1550—1557; Borghini, 1584; Armenini, 1587; and Céspedes, Pacheco, Pozzo, Palomino, and Mengs, at later periods. Besides the sound and valuable information conveyed in extracts from the great authorities in the art, we have numerous curious and interesting passages speaking of the sayings and doings of men whose names are among the greatest in the art. Jacopo da Pontormo kept a diary of his progress in painting the frescoes in S. Lorenzo at Florence, from which we extract a little of the commencement: it serves to show how much work he was accustomed to get through in one day:—"On Sunday morning, the 11th of March, 1554, I dined with Bronzino. Wednesday evening, the 29th, I ate almonds and painted that figure which is over the bald head. * * * * * The 30th of January, 1555, I began the loins of that figure which is lamenting over the child; the 31st, I painted the slip of linen which encircles them. The 1st of February I painted the drapery above; on the 5th I finished it; and on the 6th I painted those legs of that child which are here represented. The 4th, I painted the head of the figure above which stands thus." &c. &c.

We have more than once entered at length on the practice of fresco-painting; it is not, therefore, necessary that we should do so again. We have only to say that the instructions here laid down are most comprehensive, embracing the observations of every valuable authority on the subject.

SELECT VIEWS of the ROCK and FORTRESS of GIBRALTAR. By Captain J. M. CARTER. London: BAILY, BROTHERS.

This work, announced in our last number as forthcoming, is now before us, and fully justifies the opinion we then expressed of its merits from the specimens we had seen. Gibraltar is a spot of no common interest to every Englishman whose feelings are awakened by the military prowess of his countrymen. From the early part of the eighth century, when a body of Saracens under the command of Tarif took possession of this key to the Mediterranean, up to the last and most

memorable siege of the place (then in possession of the English) commencing in 1779, by the combined forces of France and Spain, Gibraltar has been the theatre of valorous deeds by contending armies, and still continues "the watch-tower of modern times and nations." It is the event last referred to which will cause Gibraltar to occupy a conspicuous place in the annals of our country's warfare. For nearly four years did the veteran Elliot successfully defend the Rock against a force of forty thousand troops, protected by batteries of two hundred pieces of heavy ordnance, besides a naval armament of forty-seven sail of the line, and an immense flotilla of smaller ships and gunboats. Captain Carter, therefore, has rightly dedicated his work to the United Service of Great Britain, every man of whom must feel an especial interest in the place. Gibraltar, though a rock, is by no means deficient in scenes of picturesque beauty, as these clever drawings abundantly testify. They are fourteen in number, with appropriate descriptions. The scenes depicted are varied: they have been selected with much judgment and a due regard to pictorial effect; are drawn and coloured with artistic skill, and with a truthfulness that cannot be questioned. We would particularly point attention to the 'Commercial Square and Main Guardhouse,' 'The Victoria Battery,' 'The Saluting Battery,' 'Europa Pass,' 'The Mediterranean Battery' (a fine, bold sketch), 'Southport and Prince Edward's Gate,' and 'St. Michael's Cave.' A singular and novel effect is given to this last subject (the most remarkable natural curiosity in the rock), by perforating the card-board whereon the print is mounted, so as to represent the manner in which the cave is occasionally lighted up. The drawings have been very carefully lithographed by Mr. T. C. Dibdin; indeed it is evident that no expense has been spared to render the work worthy of the high patronage bestowed upon it.

A GUIDE TO PICTORIAL ART. By H. O'NEILL. London: ROWNEY, DILLON, and Co.

This is a little work of an elementary character, well suited to such students of Art as are not within reach of a drawing-master. The writer, having had much experience in teaching, purposes (so far as it may be done by words) to communicate that knowledge which a student in Art would require to know from a master. He treats of the use of the lead pencil, chalks, and water colours, the capabilities of these materials, and their application; the proper method of compounding tints in accordance with the system of our best painters; and gives much useful information on the subject in a simple and comprehensive form.

SPECIMENS OF ANCIENT AND MODERN BINDING. By C. TUCKETT, jun. Part I. Published at 32, Bloomsbury-street.

This book, of which we have here the first part, is calculated to be exceedingly useful, not only in improving the binder's art, but in reference to many classes of manufacturers, to whom it conveys valuable suggestions for improvements. It is produced in a very elegant form; the examples being printed in colours and gold; the models being copied chiefly from the library of the British Museum. We shall have other opportunities of noticing it; at present we augur well of it in all respects.

A HANDBOOK FOR MAPPING, ENGINEERING, AND ARCHITECTURAL DRAWING. By B. P. WILME, C.E. London: J. WEALE.

The number of railway schemes now before the public has called into active employ a host of young engineers and draughtsmen, to whom Mr. Wilme's Handbook will prove a valuable assistant, by affording them every requisite information on the various subjects with which it is necessary they should make themselves acquainted. Much valuable time will also be saved to those having pupils under their charge, as the work contains numerous examples of the different styles of drawing plans, mapping, engineering, and surveying; geological sections, writing and lettering, both plain and ornamental; facsimiles of working drawings; the conventional signs used in the delineation of maps; and many other matters to which a mere reference will enable the learner easily to comprehend and to practise.